THE AMERICAN BIBLIOPOLIST,

A Literary Register and Repository of Notes and Queries.

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LITERARY (AND OTHER) GOSSIP.

Hogarth.—We take from a priced "Catalogue of . . . the pictures and prints, the property of the late Mrs. Hogarth, deceased . . . which will be sold by auction, by Mr. Greenwood . . . on the premises, *The Golden Head, Leicester Square*, London, on Saturday, the 24th of April, 1790," the following notes of prices obtained for pictures: "41. Two portraits of Ann and Mary Hogarth," sisters of the painter, for whom he engraved a shop card, well known to the collectors, 2*l.* "42. A daughter of Mr. Rich, the comedian, finely coloured." This is the charming, unfinished head of a young girl, with ribbons in her hair, which was in the British National Portrait Exhibition, 1867 (No. 344), and belonged to Mr. J. Heywood Hawkins, 2*l.* 6*s.* "43. The original portrait of Sir James Thornhill," 2*l.* 10*s.* "44. Heads of 6 servants of Mr. Hogarth's family," 5*l.* 15*s.* 6*d.* "45. His own portrait, a head," 2*l.* 8*s.* (Mr. Wilson). "46. A ditto, whole length painting," 13*l.* 2*s.* 6*d.* This is doubtless the small portrait now in the National Portrait Gallery, London, lately belonging to Mr. Adye. "47. A ditto, kit-cat, with the favorite dog, exceeding fine," 47*l.* 5*s.* Now in the National Gallery (Alderman Boydell). "48. Two portraits of Lady Thornhill and Mrs. Hogarth." The latter was in the National Portrait Exhibition, 1867 (No. 360), belonging to Mr. Adye (Mr. Ireland); both engraved. "49. The First Sketch of The Rake's Progress," 2*l.* 12*s.* 6*d.* (Ireland), engraved, "50. A ditto of the Altar of (St. Mary Redcliff) Bristol Church," 10*l.* 10*s.* "51. The shrimp girl, a sketch, 4*l.* 10*s.* (Mr. Saquace? Sequir), engraved. "52. Sigismunda," 58*l.* 16*s.* This picture had remained in Hogarth's possession after it was rejected by Sir R. Grosvenor; it now belongs to Mr. Anderdon, and was lately exhibited at the Royal Academy, London. It proved to be a remarkably fine work. "54. Two sketches of Lady Pembroke and Mr. John Thornhill," 1*l.* 2*s.* The former has been engraved. Mr. J. Thornhill was son of Sir James, brother-in-law of Hogarth, and one of his companions in the "Tour." A bust of Hogarth, by Roubilliac, sold for 7 guineas. "A ditto (terra cotta, or plaster cast) of the favourite dog, and cast of Mr. Hogarth's hand," 2*l.* 16*s.* (Mr. Finlay). Where are these articles now? One would like to have a cast of the hand, the painting hand, of Hogarth. The entire sale realized 255*l.* 10*s.*, and comprised several fine sets of impressions from various prints by Hogarth. "A parcel of Academy figures and studies, by Mr. Hogarth and others," 11*s.* 6*d.* "Twenty-one heads from the picture of the March to Finchley, drawn by Mr. Hogarth for the engraver's instruction," 6*l.* The catalogue seems to have belonged to George Steevens, and is now in the British Museum.

Wynkyn de Worde.—A remarkable book was sold some time back at Sotheby's, from the library of the late Sir R. Frederick, Bart. It was a copy of the "Scala Perfeccionis" of Walter Hylton, printed by Wynkyn de Worde in 1494, with Caxton's small device, and quite perfect. This copy had an inscription apparently written by a former owner, at the end of the "Capitula prime partis" in the following words: "This Boke belongeth to Dame Jhone Sewell Syster in Syon, Pfessed the yere off oure Saluation a thousand and syxe [fyve?] hundreth;" also her autograph and sundry curious MS. notes and prayers in her handwriting. It appears to have belonged in 1499 to one Grenehelgh, a monk in Shene Charter House. On the back of the title-page is a device of the lady; it consists of a kind of monogram of the letters J. and S. with "-ohanna-ewell" alongside, and surrounded with pious invocations. Above this inscription are two sets of verses. The first is headed:

> "In despisyng of ye ffend and ghostly enmye say ye himn,
> O tortuose Serpens qui mille per meandros fraudesque,"

with five or six lines in addition. A pious prayer addressed to Satan is certainly a curiosity. After this comes—

> "Against vayne dremes or fantasies say ye use,
> P. cul o p. cul vagantũ portenta somniorum
> Procul esto p. uicaci prestigiator hastu. Distede, tc."

In 1518 Constancia Browne was elected Abbess of Lyon, and among the names of the sisters of the abbey, at that date, occurs the name of *Joan Sewell*, no doubt the owner of the book named.

With so much to recommend it, we are not surprised that it fetched 106*l.*

Roger Williams.—Dr. J. Hammond Trumbull has had the good fortune to discover a tract by Roger Williams which was unknown to all his biographers. It was printed in London in 1652, the same year with his rejoinder to Mr. Cotton, "The Bloody Tenet yet More Bloody, &c., and with "The Hireling Ministry None of Christ's." It makes part of a small quarto of twenty-eight pages (of which five are not numbered), with the following title:

"The fourth paper, presented by Major Butler, to the Honorable Committee of Parliament, for the Propagating the Gospel of Christ Jesus. Also a letter from Mr. Goad, to Major Butler, upon occasion of the said paper and proposals. Together with a testimony to the said fourth paper, by way of explanation upon the four proposals of it, by R. W., London, printed for Giles Calvert, &c., 1652."

An introductory epistle "To the truly Christian Reader" is signed by "The unworthiest of all the Followers and Witnesses of Christ Jesus. R. W." The initials only but a reference to "the controversie of the 'Bloody Tenet,' between Mr. Cotton and myself," and the mention of what "I have spoken more particularly in the Hireling Ministry, &c.," leave no doubt as to the authorship.

The essence of the tract may be given in a quotation from one of its marginal notes; "Soul freedom, of mighty consequence to this Nation."

The four proposals, in support of which it was written, are, in substance: For liberty of preaching without license from magistrates; for leaving to God the punishment of false teachers and heretics; for the denial of jurisdiction in spirituals to the civil power; and for permission to the Jews to live freely and peaceably in England. The argument is clearly and forcibly presented, and, in literary merit, the tract is unsurpassed by any work of its author. There was no subject on which Roger Williams so well loved to speak, or could speak so well, as on "Soul Freedom." "Oh, that it would please the Father of Spirits" he says, "to affect the heart of the Parliament with such a merciful sense of the soul bars and yokes which our fathers have laid upon the neck of this nation, and at last to proclaim true and absolute soul freedom to all the people of the land impartially!"

The New York Genealogical and Biographical Record.—This periodical—now at the termination of its fifth year—is the organ of the "New York Genealogical and Biographical Society," and is published quarterly in the City of New York. It is devoted to the interests of American Genealogy and Biography in general, but more particularly as connected with the State of New York. Its object is to gather, and to preserve in an enduring form the scattered records of the early settlers and residents of the Colony of the New Netherlands and the Province and State of New York; to perpetuate their honored names, and to trace out and preserve the genealogies and pedigrees of their families. The pages of *The Record* are devoted to the following subjects, and contributions of such materials are invited: Biographies of Citizens and Residents of the Province and State of New York; Family Genealogies; Copies of Ancient Church, Town, and State Records, and Inscriptions on Tombstones; Pedigrees and Ancient Wills; Essays on Historical Subjects relating to Genealogy, Biography, and Heraldry, with Illustrations of Family Arms, Crests and Seals, together with announcements of forthcoming works on these several subjects; Notes and Queries, etc., etc. A complete index of names and subjects accompanies each volume. The whole will form a valuable collection, in a convenient form, for consultation and reference.

The object of the N. Y. G. & B. Society, is to collect and preserve Genealogical, Biographical, and Historical matter, relating for the most part, though not exclusively, to the State of New York. A library has been commenced, already containing many works of great value to the Genealogical student, which, by donation exchange and otherwise, is rapidly increasing. The stated meetings of the Society are held on the second and fourth Wednesdays of each month (excepting July, August, and September), at half-past seven, p. m., at the Mott Memorial Hall, 64 Madison Avenue, New York. At the meeting of the *second* Wednesday, papers are read or addresses delivered. The meeting on the *fourth* Wednesday are of a business and conversational character. These meetings are open to the public.

At a recent visit paid to one of the conversational meetings of the Society, we were much gratified with the courteous reception accorded by the members; the genial family character of the meeting, and the anxiety evinced to make a visitor feel thoroughly at home, led us to spend one of the most enjoyable evenings imaginable. The conversation on historical matters was in the highest degree entertaining, and even if some of the subjects touched on were not "familiar words," yet the learning and erudition displayed were expressed in so popular a way that we could not fail very quickly to gather the salient points in a more than mere superficial manner. We would in conclusion recommend our readers in New York, who have an evening to spare, to "go and do likewise," and we are certain they will not regret our advice.

The Greville Memoirs.—When a memoir writer of a noble family, Clerk to the Royal Privy Council of Great Britain, leaves behind him memoirs in which he describes a pope, Pius VIII., as "a very nice squinting old twaddle, whom we liked," and a king, George IV., as "coarse, blasphemous, faithless, and a

liar," than whom "a more contemptible, cowardly, selfish, and unfeeling dog does not exist," we at once recognise a writer who has a great command of language, and who can speak out. Consequently the Greville Memoirs, in 3 vols., just published by Messrs. Longman, and edited by Henry Reeve, will no doubt be the book of the season amongst the upper classes and the numerous readers of memoirs. Sketches of Wellington, Peel, Canning, Palmerston, and other ministers, of kings, princesses, queens, and other great personages, of the children of George III. and the illegitimate children of George IV. and William IV., abound; and the nobility may well say of Mr. Greville, "Save us from our friends." It is one of themselves who has given us these pictures of the good old times, who has destroyed all the British illusions, who has shown a king who transacted business in bed, never rising till six o'clock P. M., and who was more mean than a sick monkey, and who gave himself, as Mr. Greville shows, the name of the "First Gentleman in Europe." It is a Clerk of the Council who has made the satire of Thackeray on the Georges weak by the side of his notes of the day taken in his diary, and pictured the nobles as grasping, as greedy, and as corrupt as the King. There is yet another instalment of the diary to be published bringing down the memoirs to our own times. Mr. Greville died so lately as 1869. Some of the first families of England must tremble at the revelations of our kind, polite, good-natured diarist, who spent his life taking notes of his contemporaries, from "Tommy Duncomb," whom he terms, "that puppet to the King who is no better than a dog."

The Revelations given of the Court and Life of of George IV. are especially interesting. Strange ministers, according to Mr. Greville, were about the modern Sardanapalus, as George IV. was absurdly called. Bloomfield was for a time his shadow, but the King wearied of him, made him a peer, and would have bullied him; but he seemed afraid lest Bloomfield were possessed of some secret, of which the King dreaded the betrayal. So with Knighton, who was first his physician, then the keeper of his purse, finally, his master. The King came at last to both hate and fear him—as if he, too, had in his keeping some mystery, the clearing up of which might seriously compromise the King. "I wish to God," he once cried, "somebody would assassinate Knighton!" Meanwhile, His Majesty damned everybody when he was irritable, and really stood in awe of nothing but ridicule. The caricaturing of his wig or his whiskers gave him a heart-ache; and yet the diarist seems to assert there were moments when he seemed to be what he was sometimes called, the first gentleman in Europe. The King occasionally exerted himself to hold a levee. At the one at which O'Connell was present, His Majesty took no notice of him; but as the Agitator went by, the King said to somebody near him, "Damn the fellow! what does he come here for?"

"When he died they found £10,000 in his boxes, and money scattered about everywhere, a great deal of gold. There were above 500 pocket-books, of different dates, and in every one money—guineas, one pound notes, one, two, or three in each. There never was anything like the quantity of trinkets and trash that they found. He had never given away or parted with anything. There was a prodigious quantity of hair—women's hair—of all colors and lengths, some locks with the powder and pomatum still sticking to them, heaps of women's gloves, *gages d'amour* which he had got at balls, and with the perspiration still marked on the fingers, notes and letters in abundance, but not much that was of any political consequenee, and the whole was destroyed."

Owing to the great sensation caused in England by the publication, the editor, Mr. Henry Reeve, has stated that in the publication of the Greville Memoirs he did not cousult the author's executors or those of Mr. Henry Greville. The papers were given to Mr. Reeve to be dealt with as he thought proper, absolutely without restriction, and he is solely responsible for their publication at the present time. He was not influenced in selecting this time for publication by pecuniary considerations, and he adds that, in his opinion, many years must elapse before the more recent portions of the journals can with propriety be published.

Michael Angelo.—Charles Heath Wilson, it is affirmed, is to be the English translator of Aurelio Gotti's forthcoming life of Michael Angelo. This important work is to be published simultaneously in Italian, French, and German, and, we may now add, in English. C. C. Black will be ready with his contribution to Michael Angelo literature at Christmas.

We are informed by a correspondent who has had an opportunity of examining the manuscripts of Michael Angelo, preserved in the Casa Buonarroti at Florence, and now possessed by the city, that, for some years past, they have been accessible to students. All the original copies of Michael Angelo's poems have been carefully collated, and the results of the collation given in Guasti's excellent edition (Florence, 1863) of "Le Rime di Michael Angelo Buonarroti," in which, for the first time, we have the genuine text, free from the modernizations, softenings, and other changes in the taste of the seventeenth century, made by the original editor, the poet's pedant nephew. The letters have been published but in part. They are not so important a collection as that possessed by the British Museum, of which Herman Grimm has printed a selection in the Appendix to his overrated "Life of Michael Angelo." The two collections are supplementary one of the other. Published in full, together with

the numerous scattered letters of the great artist to be found in various collections, printed and unprinted, we shall have a body of exact information respecting many passages of his life which has hitherto been wanting to his biographers; but there is great extravagance in Beavington Atkinson's assertion that we shall now be made acquainted with every month of the life of Michael Angelo, from the hour when he first could write down to the year of his death.

Magazine articles, as a rule, only approach mediocrity, but occasionally we come across a few of a higher degree of merit than usual. Among others which might be classed in this category, is the charmingly written "Tourist's Paradise," in *Lippincott's Magazine* for December, by Charles Dimitry of the New York *World*, one of the most rising and talented writers of America. The illustrations which occupy every alternate page of the article, are masterpieces of art, and worthily enshrine Mr. Dimitry's delightful composition.

On the 3rd of November, William Cullen Bryant completed his eightieth year. In the joy with which his fellow-citizens contemplate the advance of his serene and glorious age there is no tinge of sadness. No one who sees the hale poet in his daily walks ever looks forward to the day when his grand career will be ended. We are forced to disobey the precept of the Greek sage and call this life a happy one before it closes. There are no chances readily discernible, even to the eye of fancy, which can dim the tranquil beauty of the long and rosy evening promised to this great poet and good citizen. His birthdays are kept as holidays in the hearts of all who know him, and every succeeding one grows dearer and more sacred.

Following closely as it did upon the Marquis of Ripon's retirement from the Grand Mastership of the English Freemasons, the removal of another eminent Roman Catholic from their ranks attracted some attention. The Pope has been expelled from the order by a decree of the Grand Lodge of the Orient, of Palermo. This decree, which is published in the official paper of the order of Freemasons at Cologne, is dated March 27, and runs as follows: "A man named Mastai Ferretti, who received the baptism of Freemasonry, and solemnly pledged his love and fellowship, and who afterwards was crowned Pope and King under the title of Pio Nono, has now cursed his former brethren, and excommunicated all members of the order of Freemasons. Therefore, the said Mastai Ferretti is herewith, by decree of the Grand Lodge of the Orient, Palermo, expelled from the order for perjury." The charges against the Pope were first preferred in his lodge at Palermo in 1865, and notification and copy thereof sent to Rome, with a request to attend the lodge for the purpose of his vindication. To this the Pope made no reply, and for divers reasons the charges were not pressed until the Pope urged the clergy of Brazil to aggressive measures against the Freemasons of that country. Then the charges were pressed, and the second and third notification sent, and after a formal trial, a decree of expulsion was entered and caused to be published. The decree bears the signature of Victor Emmanuel, King of Italy, Grand Master of the Orient of Italy, who thus returns the compliment of the "major excommunication" forwarded to him some years ago with the Pope's kind regards. It is difficult to see what retort Pius IX. can make to this decree, unless indeed he has in reserve some still more formidable malediction missile to launch at the Grand Lodge of the Orient. But in these days, unfortunately, a Papal anathema is hardly as terrible as a Masonic decree.

Bernard Quaritch, of London, has just completed an extraordinary catalogue of manuscripts, etc. The volume is a handsome 8vo of 1,899 pages, and contains the full titles of 22,554 books, not common every-day books, but many of the rarest and most unusual kind in every department of literature, and in every language—manuscripts, early printed books, some of the greatest possible rarity. The first book, a Byzantine MS. of the eleventh century, is priced £250; a specimen of block printing is priced £650; another £550, and a first edition of the printed Bible, £3,150. To describe the volume fairly, would require a book even larger than Quaritch's catalogue. An admirable index is appended. This alone extends to 109 closely printed pages.

Rare Americana.—Two rare volumes were lately sold at auction by Geo. A. Leavitt & Co., of this city. One was Thomas Jefferson's own copy of his "Notes on the State of Virginia, London, 1787," which was annotated by his own hands, and contained other manuscript additions. It brought $160. The other was a collection of American State trials:—"The proceedings of the General Court Martial for the trial of Major Generals Lee, July 4, 1778; St. Clair, Aug. 25, 1778; Schuyler, Oct. 1, 1778; Arnold, June 1, 1779, and Proceedings of a Board of General Officers, held by order of General Washington, respecting Maj. John André, Adj.-Gen. of British Army, Sept. 29, 1780." In one volume, folio, and formerly in the possession of Charles Stevenson, Secretary of Congress, sold for $200.

Both volumes were purchased by Messrs. J. Sabin & Sons, of New York, on commission. The "Jefferson's Virginia" at present adorns the shelves of Mr. E. G. Asay, of Chicago, an account of whose magnificent library is given further on. The Collec-

tion of Trials is now the property of Mr. C. H. Kalbfleisch, of this city, who, like Mr. Asay, is one of the most enthusiastic seekers of scarce American works in the States. It has been asserted that the interest in rare Americana is declining. We deny it, and point, as a triumphant proof of the contrary, to the spirit evinced in these purchases.

In the preface to the collected speeches of the late Lord Lytton, his son, the editor, has given "a singular self-analysis," written by Lord Lytton, at the age of forty-three, and intended to describe his own deficiencies as a man of action:

"I am too irresolute," he writes, "and easily persuaded, except when my *honor or sense of duty makes me obstinate.* I have so great a dread of giving pain, that I have often submitted to be cheated to my face rather than wound the rogue's feelings by showing him that he was detected. I am indolent of body, though active of mind. I am *painfully thin-skinned and susceptible*; less so than I was in youth, but still too much so. I find it difficult to amalagate with others and act with a party. The acting man should never be conscious of the absurdity and error which are more or less inseparable from every path of action. I am too impatient of subordination, an immense fault in the acting man. In all situations of command, I act best when I have to defend others, not serve myself. I do not possess, or rather I have not cultivated (for no man can distinguish accurately between deficiencies from nature and those from disuse), the ready faculties in any proportion to my slower and more reflective ones. I have little repartee, my memory is slow, and my presence of mind not great. My powers of speaking are very uncertain, and very imperfectly developed. I have eloquence in me, and have spoken even as an orator, but not in the House of Commons. I cannot speak without either preparation or the pressure of powerful excitement. It would cost me immense labor to acquire the ready, cool trick of words with little knowledge and no heart in them, which is necessary for a Parliamentary debater. I might have acquired this once. Now it is too late."

The genealogy of the famed John Eliot, of Roxbury, the New-England "Apostle to the Indians," published twenty years ago, is to be reprinted, with additions in both directions, much of his ancestry having been learnt in the two decades past, as well as many changes necessarily having occurred among his descendants. All relatives of the family are invited to send corrections and additions to the previous edition, especially dates of births, marriages, or deaths which have occurred in their families since 1854, to Joel Munsell, of Albany.

John Timbs.—There is a man down in the battle of life. He is one whose whole life has been a battle, and at the age of seventy-four he falls to the ground, not vanquished, but exhausted. A little help will enable Mr. Timbs to renew the struggle, for his will is good for work, and he needs only the means to recover health and strength in order again to address himself to labor. This industrious man of letters has, in substance, contributed between one and two hundred volumes to literature. Will kind sympathizers generously respond to the suggestion conveyed in the words "*Date obolum Belisario?*" Subscriptions sent to the publishers of the BIBLIOPOLIST will be faithfully forwarded to England for this purpose.

We extract the following from the New York *World* of December 5: "A lively scene occurred on Thursday night at the establishment of a well-known Nassau street bookseller and publisher. A person offered a book to him for sale, and having a doubt as to its honest acquisition by the customer, the gentleman referred to, notwithstanding his age, indignantly collared him and sent for the police. Before the policeman arrived a general skirmish 'along the whole line' in the establishment set the drowsy echoes of the street flying." As a sequel we should add that the individual, one Floyd Stevenson, turned out, as suspected, to be a book thief; he was convicted, and will now have to chew the cud of literary repentance in durance vile for the next six months—rather a sad termination to his bibliopolistic proclivities.

One of the most remarkable additions of historical interest made to the British Museum last year was the original manuscript of the memoirs of Sir John Reresby, last Governor of York, and "Parliament man" for that city during the reigns of Charles II. and James II. The printed version of these memoirs turns out on comparison to be a mere paraphrase of the original, the plain, matter-of-fact English of the ong-headed Yorkshire baronet not having suited the taste of his unknown first editor. Moreover, at least one-half of the most interesting matter was never printed at all. This includes, besides new historical points, a long and curious account of the Reresby family for many generations, and abundant details of Sir John's own early life, education, and private relations with great families of the day. A literal and complete edition of these memoirs has been undertaken by J. J. Cartwright, of the Public Record Office, London, and will be brought out early next year.

According to the Milwaukee *News*, a young lady asked a bookseller's clerk if he had "Festus." "No," was the answer, "but I'm afraid a boil is coming on the back of my neck."

We have received from the compiler, Mr. John M. W. Lee, of Baltimore, a "Catalogue of the English Prose Fiction, including Translations and Juvenile Fiction in the Mercantile Library Association of Baltimore, to October, 1874. Baltimore: John W. Woods, Printer, 1874." Royal 8vo, pp. 117. It forms a most useful index to the class of literature to which it is applied, and it is to be hoped the same principle may be applied to the remainder of the library. Mr. Lee is a careful bibliographer; but this sort of catalogue is not adapted to illustrate his skill.

The *Academy* hears that a collected edition of the poetical works of the late Sydney Dobell is in preparation.

A new interest has been given to the Autobiography of John Stuart Mill by the publication of "Three Essays on Religion: Nature; the Utility of Religion; Theism," by Messrs. Longman. It will be a consolation to many to find that Mr. Mill accepted, historically at least, the first three Gospels, and that he has written with the highest admiration of the character of Jesus Christ.

The great painting of St. Anthony by Murillo has been stolen from the Cathedral of Seville. The municipality of the city have offered a reward of 50,000f. for its recovery.

Messrs. Chatto and Windus promise Charles Lamb's Complete Works in Prose and Verse, including the two series of "Elia," with the cancelled passages restored as first published in the *London Magazine*; together with "Satan in Search of a Wife," and other poems and humorous pieces, now first collected; edited, with notes, by Mr. Richard Herne Shepherd.

How is it that newspaper editors, who presume to teach others upon politics, religion, and civilization, are the last to be civilized? Here is a relic of barbarism from our contemporary the *Globe*: "A hostile meeting with swords took place near Changé (Sarthe), between M. Lanier, editor of the *Sarthe Journal*, and M. Charles Lamour, director of the *Union de la Sarthe*, caused by an article in the last-named print, at which M. Lanier took offence. After a combat of about three minutes, M. Lamour was slightly wounded in the chest, on which the seconds declared honor to be satisfied." Honor may be satisfied, but common sense will not. Dickens' duel between the Eatanswill editors, with poker and tongs, and a carpet-bag with a heavy clothes brush in it, was not more comic than this.

Monseigneur le Prince de Lobomirski is a Polish gentleman of very ancient birth and remarkable accomplishments. Being a thorough man of the world he is versed in all its ways, and the descriptions he gives, in his "Fonctionnaires et Boiards," of the court of the late Czar Nicholas I., abound with proofs of his close observations, knowledge of character, and *savoir vivre*. His new work is an account of the workings of the internal policy of Nicholas, and the stories of his severity and even personal cruelty with which it abounds are almost incredible. This is a book which would be worth translating.

The name of Lordan will without doubt recall to the mind of many persons that author's "Colloquies on Poetry and Poets," which Mr. Lordan, who is a printer, composed at once in types, without written copy. This singular volume has had a success which is not at all beyond its merits. His new work "On Certain English Surnames" is most creditable to the compiler's own press, and to his taste and industry. Some singular names are to be found in these groups. We fail to find "Freshwater" among his "Liquids," and it would be well to note that "Christ," as a surname, is German, and means "Christian." A great deal of "fun" may be got out of some of the surnames. The Introduction, "On Some of the Odd Phases of our Surnames," shows how well qualified Mr. Lordan is to handle this subject, and that he can be as much a humorist as a scholar.

One or two literary announcements of some interest have been made public. The first volume of the long-expected biography of the Prince Consort of England, on which Mr. Theodore Martin is engaged, will be published shortly. Kinglake's fifth volume of the "History of the Crimean War," which deals principally with the Battle of Inkerman, has, it is stated, been sent to press. The *Academy* says Gladstone is going to reprint the Homeric papers which he contributed to the *Contemporary Review*. The title of the volume will be "Homer and Egypt: a Contribution towards Determining the Place of Homer in Chronology. Reprinted from the *Contemporary Review*, and enlarged."

The art world was startled last December, when a single engraving, a few inches square, was sold for 780 guineas. This was the portrait of "Aretino," by Marc Antonio Raimondi, a proof before part of the inscription had been cut, and one of the two only impressions known in that state. This valuable piece of paper was in the Howard Collection, and a further selection from the same collection will be sold at Messrs Sotheby's, of London, before Christmas. It consists chiefly of Rembrandts, including very fine impressions of the "Hundred Guilder" plate, the "Three Trees," and the large "Crucifixion;" the gem of the sale being a portrait, "Jan Antonides Vander Linden," in the first state, almost unique.

Messrs. Appleton & Co. have received a superb gold medal from the Pope, as a token of his admiration for their great publication, "Picturesque America," a copy of which work has been sent to his Holiness. The Pontiff ordered Cardinal Antonelli to send these gentlemen this magnificent gift in his name. It represents on the one side the portrait of the Pontiff, and on the other the interior of the Basilica of Santa Maria Maggiore, and is pronounced by connoisseurs to be a masterpiece of its kind.

"The Poets and Poetry of England in the Nineteenth Century," by Rufus Griswold, with additions by R. H. Stoddard, is one of the handsomest volumes it has ever been our good fortune to meet. Each poet is introduced by a brief biographical sketch, and the specimens are invariably happily chosen. The

type is beautifully clear, the tinted paper of fine quality, and the binding rich and elegant. There are numerous excellent steel portraits of the principal writers, which give the work additional value. Mr. Stoddard has brought the contents of the book down to the present time.

Walter Thornbury is preparing for the press a second edition of his "Life of Turner." It will contain, we are told, many hitherto unpublished letters, and a large number of fresh facts about the painter. Thornbury will bring out at Christmas a volume, containing a selection from the poems he has from time to time written, under the title of "Twenty-five years on the Slopes of Parnassus." It will be illustrated by Messrs. Millais, Tenniel, Sandys, F. Walker, Green, Pinwell, the late T. Morten, Whistler, Houghton, Poynter, H. S. Marks, and the late Mr. Lawless.

The disappearance is reported from Trinity College library, Dublin, of St. Columbkill's "Book of Kells." The book is valued at £12,000, and a great excitement is said to have been caused by the discovery that it is missing. It is said to have been sent some time ago to the British Museum to be bound, and a demand for its "immediate delivery" has been forwarded by a special legal messenger to the Museum trustees.

It is reported that, in the "Biblioteca" at Rio Janeiro, a discovery has been made of thirty-seven woodcuts by Albert Dürer, in fine condition, the subject the "Passion of Our Lord," and dated 1524. No complete set, it is said, can be found elsewhere. In addition, there has also "turned up" a copy of the celebrated Adam and Eve of 1504.

Very important changes are being made in the great gallery of the Louvre, facing the banks of the Seine, which, after three years' work, will be shortly opened to the public. Its whole length is 700 mètres. Rubens' "History of Queen Marie de Medici" occupies one-fourth of the gallery, which will be filled with paintings by masters whose works have hitherto not found a place in the collection. Over a hundred pictures of Delacroix, Delaroche, Ingres, Vernet, Heim, etc., have been brought to this gallery from the Luxembourg, and placed in the rooms where were formerly the paintings of the early Italian school, which are being removed elsewhere. The work of removing these pictures will take a very long time, at least two months. The collection of pictures known as that of Napoleon III. will be added to the Louvre also in December. They were in the Tuileries.

The extremely handy Knebworth Edition of Lord Lytton's Works, now publishing by the Messrs. Routledge, will include, it appears, besides the Novels and Romances, the whole of his Miscellaneous Writings—hitherto very widely scattered, and many of them never before acknowledged. Mr. Charles Kent, an intimate friend of the novelist, has been entrusted with the charge of collecting, arranging, and editing the whole of these miscellaneous works. The series—which will extend, we believe, to fourteen volumes—will comprise all the late Lord Lytton's Essays, Minor Tales, Biographies, Translations, Criticisms, Poems, and Dramas, some of which will now for the first time make their appearance. The collection is being issued in monthly volumes, and began in October with "England and the English," a work that for forty years had not once been reprinted in Great Britian, though it had enjoyed, during the interval, a wide circulation both in the United States and upon the European continent. We give a review of this work among the Book Notices.

Modoc Indians.—A book about the Modoc Indians is to be written by the Rev. M. Meacham.

Motley, the historian, is now once more in Holland. He is greatly patronized by Queen Sophie, the most literary crowned head in Europe. She also takes great interest in Lecky, and some little time ago found him a wife among her maids of honor.

Murray's Guide Book may be considered the gospel of most modern travellers, and they hold to it with faithful conscientiousness, for it supplies all their needs. Formerly there were pedants who, before they visited a country, read thick-volumed works about it; and at one time there was not a pilgrim from Germany who set foot in Italy without having first read Goethe's "Journey into Italy"; but in these days it is sufficient to have turned over the leaves of Murray or Bädecker to be furnished with all necessary knowledge about a foreign country, its people, and its works. And how much trouble, care, and indecision are saved by it! Now there is never the least doubt as to what is to be seen. In black and white the way is marked out; one knows what one must admire; yes, even the size of the print gives a discreet hint as to the intensity of our admiration, and so we regulate our feelings according to this scale. Thanks to these wonderful guides, the impressions derived from travelling are of a touching uniformity; if we question some dozen travellers about the same thing, there is not the slightest danger that we shall be perplexed by the variety of their reports; all sketch the same picture; lights and shadows all disposed in exactly the same manner. Nothing remarkable has escaped their admiration since Murray has called their attention to it.

Mr. Elisha Gray, of Chicago, a gentleman well known as an inventor and manufacturer of telegraphic apparatus, has perfected an instrument by which, says the *Journal of the Telegraph*, sounds produced at one end of a wire can be conveyed to the other by electricity, over circuits of great length. It has, says the *Journal*, already been tested upon the wires of the Western Union Telegraphic Company over a circuit of 2,400 miles, with the most satisfactory results. Tunes played upon the keyboard of the transmitting portion of the apparatus, were distinctly audible and unmistakably reproduced, note for note, at the distant end of this long circuit.

Newspaper Error.—One of the dailies notices "Gunnar, a *Nose* Legend."

Some pictures in stained glass, of unusual dimensions, and intended for the Cathedral at New York, now in course of construction, have been commissioned from M. Lorin, of Chartres, who has been, says a French authority, obliged to adopt the modern style in the arrangement of the eighteen subjects, in which he proposes to represent the life of the Virgin: "Mais les mosaiques d'ornement et les bordures sont du plus pur style XIII siécle." M. Lorin, we are assured, having before his eyes the magnificent "exemples de coloration" in the Cathedral at Chartres, has taken them into consideration.

Mr. Oxenford's long promised version of "Le Deux Orphelines" has been given at the Olympic, London. The same night witnessed the production at the Standard of a drama founded upon Sir Walter Scott's "Fair Maid of Perth," and entitled "Hal o' the Wynd."

Undoubtedly the Parisians are the queerest people living. Their new opera-house is finished, and amongst its decorations figures a picture of the judgment of Paris, and on each side of it figure pictures of David dancing before the ark, and St. Cecilia playing upon the harp. Comment is not necessary. One is at a loss to know what Venus has to do with music, and equally puzzled to make out what St. Cecilia and David have to do with the opera.

Periodical publications in Paris number 791, and of these 113 are consecrated to politics. Science claims 99 journals; religion, 78; fashion, 58; law, 42; finance, 39; military affairs, 14; naval matters, 9; architecture, 8; the rest being devoted to amusement and trade matters; most branches of commerce, such as grocery, shoemaking, and the spirit trade, having each their own organs. It is a curious fact that no paper, however insignificant, counts less than 300 subscribers.

The collected edition of the works of Thomas Love Peacock, is now in the press, making three volumes, octavo, and will be published directly. The whole of his novels, his poems, and his Life of Shelley, with his papers, entitled the "Horæ Dramaticæ," first published in *Fraser's Magazine*, and other miscellanea, will be contained in this edition.

Among the very ancient Syriac MSS. in the Ambrosian Library at Milan, is a copy of the Peshito version of the Old Testament, which may be assigned to a period as remote as the sixth century. It is proposed to reproduce this ancient MS. in fac-simile by means of photo-lithography, under the direction of the Rev. Dr. A. Ceriani, the chief librarian of the Ambrosian. The edition will be in two volumes folio, and will consist of 660 photographed pages and about 60 pages of letter-press. The entire cost is estimated at £1,200, and the subscription price for a single copy is £10.

His Eminence Cardinal Silvester possesses the house in which Petrarch died at Aqua. He has recently caused it to be beautifully and artistically restored, and has, moreover, thrown it open as a museum to the public.

Here is an extract from the "Portuguese-English Conversational Guide," showing the amusing blunders made in translation. The subject is that little interview between Balaam and another with which we are all familiar; and in this wise does our Portuguese professor put it into English: "A Protestant minister, very choleric, was explained to the children the Pentateuco; but arriving at the article *Balaam*. A young boy commenced to laugh. The minister with indignation, chide, threaten, and endeavor one's to prove that a ass was can speak, espcially when he saw before him a angel armed from a sword. The little boy continued to laugh more strong. The minister had flied into passion, and gave a kick the child, which told him weeping—'Ah i admit that *the ass of Balaam did spoken, but he did not kicks.*'"

We commend the following little paragraph, cut from our excellent contemporary, the *Gardener's Magazine*, to the consideration of our readers. It should, no doubt, cause them to regard our lowly Elder with an interest, its claims to which they would hitherto have been slow to accord: "Jerrold's joke about the old port and Elder port will be unpleasantly recalled to 'crusty' drinkers by the following paragraph on the manufacture of Portuguese wine, from a note by our Secretary of Legation at Lisbon: 'All port wine hitherto exported for the English market is largely mixed with brandy, and is composed as much of elderberries as of grapes. The way in which what in England is called port wine has hitherto been manufactured for the London market is this: The Paiz de Venhaterio abounds in elder trees; the berries of these trees are dried in the sun or in kilns. The wine is then thrown on them, and the berries are trodden (as previously the grapes) till it is thoroughly saturated with the coloring matter of the berries. Brandy is then added in the proportion of from three to sixteen gallons to every pipe of 115 gallons. This is the composition of all the port wine hitherto drank in England. No pure wine, no wine not thus specially adulterated for the English taste, was allowed by the Government Committee of Tasters to pass the bar of Douro before the year 1865. The writer of the above note is, we may mention, the present Lord Lytton, son of the great novelist, but better known to the public as Owen Meredith."

The celebrated Paris periodical *Revue des Deux Mondes* has a history not devoid of interest. Founded in 1829, it has outlived every one of its many rivals and antagonists. The honorarium to writers is 200 francs for the sheet of sixteen pages (little enough), but M. Octave Feuillet receives (exceptionally) 500 francs per sheet. The *Revue* has 18,000 subscribers at 90 francs, equal to 900,000 francs yearly. The expenses are under 400,000 francs. The property is held in shares of 1,000 francs each. In the last years of the Empire, the dividend reached the extraordinary figure of 2,000 francs.

The progress of the great works of public building and restoration which have been undertaken at Rome during the past few years have brought to light a great number of valuable and curious relics of antiquity—none more so than those recently discovered, which consist of a number of *pugillares* or writing-tablets, and also of a quantity of forks. One of the tablets is highly interesting, for

it belonged, says a portion of the writing which still remains, to Licinius, a favorite of Julius Cæsar, who was created by that Emperor Governor of Gaul. The inscription is of little other value except that it proves the existence of the person in question and his great wealth. It was Licinius who built the Basilica Julia at the Forum. A Roman writing-tablet was made of ivory and covered with wax. The writing was executed by means of a sharp-pointed stick. The forks recently discovered are of silver, and two-pronged. The handles are of very elegant design. It was hitherto imagined that the Romans did not possess such things, and that they ate, like the heroes of Homer, with their fingers. Fragments of over 500 statues have been dug up in the Prati Tauriani during the past two months. Some of these "fragments" are excellent and in good preservation, and can be made of use in the museums, but the majority consist of mere bits of heads, fingers, arms, feet, &c. One bust of Hadrian, however, has been discovered whole, and is of exquisite beauty; also, a small statuette of Bacchus in perfect condition is much talked about in artistic circles as a work of merit. A war-car, or chariot, of Syrian workmanship, was found so deep down in the earth that the leading archæologists begin to think that it belongs to a period of history utterly lost, and anterior even to the Etruscan civilization. If other objects of this class are found, it will tend to verify the remark made by an Italian historian that Syria once ruled Europe; but probably it is an Etruscan work made in imitation of the Syrian, and this, it appears, is the opinion of the learned Pieter Ercole Visconti. Near Santa Maria Maggiore they dug up 1,300 pieces of carved ivory, evidently forming parts of some piece of furniture. All these things, together with many more, are now on public exhibition, and Visconti, it is reported, is about to write an account of them, which will doubtless prove deeply interesting.

Among the few old rural customs still surviving in Great Britain that of "rush-bearing" wakes is not yet quite extinct; and a short time back the principal streets of Manchester were enlivened by a procession accompanying the rush-cart, which must have gladdened the eyes and hearts of the conservatives of that city. Heading the procession was a troop of about twenty morris-dancers attired in fantastic costumes and wearing hats covered with flowers. After these came the rush-cart, drawn by nine gaily-caparisoned horses. The rush-stack was an exceedingly large one, and weighed about three tons. At the top were seated two men, who were surrounded by Union Jacks, and in front was a collection of silver cups, plates, and other articles with which the rush-cart was decorated. There were also men with money boxes inviting subscriptions, and the exhilarating strains of a drum and fife added much to the charm and brilliancy of the spectacle. This is the bright side of the picture, but, on the other hand, it is stated that, what with the antics of the morris-dancers and the occasional stoppages of the procession, the traffic of the streets was seriously impeded—that the police several times were compelled to order the procession to "move on," and that it proved a source of much alarm to restive horses. It is very unfortunate that romance cannot in these degenerate days get on without clashing with reality, and that even the Lord Mayor's Show, perhaps the most esteemed of all the remaining "old customs" in England, is looked upon by many persons as a horrible nuisance. That "rush bearing" wakes still linger in remote parts of England is a singular example of the tendency to cling to the habits of past ages. Rushes have long ceased to occupy the position of importance they formerly held when in Shakespeare's time the English stage was strewed with them. As a covering for floors they have been superseded by carpets, which as a means for concealing dirt are open to pretty much the same objections as those urged against rushes by Erasmus in a letter to Dr. Francis, physician to Cardinal Wolsey, in which he complains of them as a frequent cause of pestilence.

We understand that an English translation of Gregor Samarov's "Am Zepter und Kronen," which was published about a year ago in Germany, when it created a very great sensation among all classes, will shortly be issued. It deals with some of the most prominent characters who have figured, and still continue to figure, in European politics; and the accuracy of its life-pictures is so great that it has been presented to the English public, not as a novel, but as a new rendering of an important chapter in recent European history. It is translated by Miss Fanny Wormald.

Schneider MS. Collection.—The London correspondent of the *Scotsman* states that more than three thousand documents, partly in manuscript, partly in the print of the period, describing the rise and development of the various religious sects in Europe, were collected by Professor Schneider of Berlin in the course of nearly fifty years' bookhunting, and are now awaiting a purchaser in the shop of one or other of the European seats of learning. Great efforts are being made in Berlin, Munich, and other university towns of Germany, to keep the collection within the precincts of Fatherland.

Mr. A. J. Ellis, in the *Academy* (Sept. 19), offers a substitute for the "American word scientist," whose convenience, he says, "is bringing it into use, notwithstanding its barbarity." Regarding *-ist* as an English termination, as we have a right to do, "'sciencist' would be the word, like 'physicist,' 'purist,' and so on." But in forming "scientist" a root (*scient*) has been chosen which does not exist in English. Yet why should it not exist? asks Mr Ellis, as an exact translation of the French word *savant*, along with the substantive *student*, *regent*, *orient*, *patient*, *serpent*, &c., not to mention the compound participles, cited by Mr. Ellis, which are a little beside the mark. "A 'scient,'" he continues, "would not mean one who 'possesses knowledge in general,' so much as one who rejects all but knowledge for the foundation of hypothesis, and therefore constructs only with such materials as he already 'knows.' A 'scientist' would then be an adherent to scients.'" This last sentence, when read over, might have reminded Mr. Ellis of one objection to his new word—its identity of sound in the plural with the abstract *science*. A short-hand reporter might easily misunderstand a clerical gentleman al-

luding to the "pretensions of scients." The error would not be a very grave one, perhaps, yet it is clear, for instance, that the problem is not to reconcile "science and religion," but *scients* and theology. However, not to give up "scientist" without a struggle, suppose we assume it to have been formed from *sciencist* through a euphonic change, the reverse of that which took place in making "physicist" out of *physic(s)ist*. Would not then one word be about as legitimate as the other?

M. Scribe, the dramatist, who was born in 1794 and who died in 1861, wrote in fifty years no less than four hundred plays and a vast number of stories, reviews, and essays. Many of his plays are remarkably fine, and nearly all of them have excellent plots and good dialogues. Of course the majority of these plays are only *edited* by Scribe, but in editing them he has shown rare judgment. There is a good story told of his receiving once a very wretched production from a young author who requested him to "father it." M. Scribe wrote back to him, "My dear young friend, even the Scriptures prohibit a horse and a mule from drawing the same cart. Reflect on the meaning of these words. E. SCRIBE." The youth answered: "Sir, what right have you to call me a horse?" Scribe accepted the play, adapted it for publication, and signed it with both his own and the name of the original writer. He appreciated wit.

In repairing the pavement of the cathedral at Rouen, there has been discovered in the centre of the nave a heart enclosed in a leaden box. M. Deville, the historian of the tombs of the cathedral, thinks that the heart may be that of Sibylla, wife of Robert II., Duke of Normandy.—*Academy*.

Jared Sparks.—A monument has recently been erected in Mount Auburn to Jared Sparks, once President of Harvard, but known best by his edition of Washington's Letters and his library of American biography. The notable thing about the monument is the Latin inscription by Professor Lane and Dr. Palfrey, said to be not only excellent Latin but the first attempt in this country to reproduce the classical Roman lettering. The queerest freak in the way of inscription, which we have noticed in Mount Auburn, is that on the Sphinx erected by Dr. Jacob Bigelow, where the very simple English inscription on one side has been translated into Latin on the other, for the benefit, we suppose, of educated foreigners.

The prominent part the kingdom of Sweden once played in European history has been brought home to her present rulers by the discovery in the War Office at Stockholm of a totally forgotten work prepared expressly by order of Charles XI., to commemorate her triumph. This book is an illustrated manuscript, divided into twenty volumes, and containing upwards of two hundred pages of drawings, with copies of the numerous flags and standards of various patterns captured by the Swedish army in battle or siege down to the year 1697. It is described as the handiwork of one Olof Hofmann, who received the sum of 640 rixdollars for its execution.

Algernon C. Swinburne's magnificent tragedy of "Bothwell" has passed to a second edition. The *Academy* states that his "Essay on Chapman," originally written to preface a collected edition of that poet's works in three volumes, has grown under his hands, and now presents such dimensions that he proposes to publish it in a separate form. Among other things the poet announces, and with no uncertain sound, his opinion of the labors of the latest school of Shakspearian commentators. As soon as this book is out, and before Christmas, Mr. Swinburne will bring out a volume of "Critical Studies," reprinted from the *Fortnightly Review*, and this may be followed by another set of essays. Meanwhile he is steadily working at his long-projected epic of "Tristram and Iseult," which progresses somewhat rapidly. We recommend our readers not to miss the beautiful lines addressed to the late Barry Cornwall, in this double number.

In addition to the *Tribune* letters, Bayard Taylor's "Egypt and Iceland" contains much original matter never before printed. Mr. Taylor is a keen observer, and what is quite as important to his readers, he has a rare faculty for description. He visited Egypt in March last, twenty-two years having elapsed since his former visit. He points out the improvements which have been made in that period, and treats graphically of the sights of Cairo and Alexandria, of the pyramids, the antiquities at Boolak, and the Fyoom. In July he went to Iceland, and his pictures of Icelandic life and scenery are vivid and full of interest. The principal novelty is the account of an expedition to the Fyoom. The whole volume has all the charm and vivacity of Mr. Taylor's earlier sketches, together with the sure practical touch and insight which only experience can give.

Tennyson's tragedy of "Boadicea" is said to be nearly finished.

Messrs. Hurst & Blackett, of London, have in preparation a new work, entitled "Wild Life in Florida," from the pen of Capt. Townshend, of the 2nd Life Guards, the author of "Ten Thousand Miles of Travel," &c., in one volume.

The word "Tract" is surely but a contraction of "tractation," a handling or drawing out of a subject. We find in Richardson the quotation, "I would not seeme, in my tractation of antiquities, to trouble my reader with." &c. (Holinshed, Description of Britaine). Doubtless in modern use it is restricted to a small pamphlet, but there seems no reason, from its etymology, why it should. *Frontispiece* stands on much the same ground. It is ordinarily restricted now-a-days to the print opposite the title-page; but being derived from *frontispice*, "the front of a house," the present use is arbitrary enough.

The reported discovery of the remains of Leonardo da Vinci, which was announced so positively in several of the Paris papers, and the news of which was telegraphed, turns out to be no new discovery after all, but only a resuscitation of the old bones found by M. Arséne Houssaye in 1863. The Government at that time erected a small monument to the memory of the great painter at Amboise; but the dubious bones were not interred in it, and appear

to have remained unnoticed until quite recently, when the Comte de Paris gave orders that they should be placed in a leaden coffin, and buried in the Chapel of St. Hubert, in the castle at Amboise, with the following inscription: "Sous cette pierre reposent des ossements recueillis dans les fouilles de l'ancienne chapelle royale d'Amboise, parmi lesquels on suppose que se trouve la dépouille mortelle de Léonard de Vinci, né en 1452, mort en 1519.—1874." Hence the whole story. The *on suppose* somehow got left out in the newspaper version of it. We also learn that a manuscript full of drawings by Leonardo da Vinci has been recently discovered at Bruxelles.

An enthusiastic admirer of the eminent architect and author, Viollet le Duc, describes him (in the London *Times*) as "an intellectual king among men, with personal attractions of dignity and grace befitting a descendant of the old *noblesse*. I have never seen a nobler head or a countenance more expressive of mental power. He comprises the seriousness and solidity of the English character with the *verve* and *esprit* of the French temperament. He approaches truth on its æsthetic side, and his doings are the record of its perception and embodiment in outward visible shape. The thousands who work under him, and catch some of his spirit, may well look up to such a man with sincere admiration and respect. One of his principal *employés* said to us with hearty enthusiasm, 'He knows everything, from astronomy and geology down to cookery, and it all comes like music from his lips.' He never repeats himself, and nothing can stale his infinite variety—from the delicate ærial lines, woven as if by fairy work, of the aspiring *flèche* which so gracefully crowns the cathedral of Notre Dame, to the grand simplicity and aptness of every detail in his own house at Paris."

"*Unaccustomed as I am to Public Speaking*."—Ovid places Ajax in this position:

> "Sed nec mihi dicere promptum;"
> *Met.*, Lib. xiii. 10.

The new volume of Memoirs of Westminster Hall, by Edward Foss, F. R. S., contains a most interesting collection of historical sketches, anecdotes, famous trials, etc., also the remarkable trial of the "Tichborne claimant," the trial of Queen Anne Boleyn, that of Algernon Sidney, Thomas Paine, Queen Caroline, and many other celebrities.

The corporation of the City of London has renovated the obelisk at the foot of Ludgate Hill, originally erected to the memory of John Wilkes, who was Lord-Mayor in the year 1774.

A valuable addition has just been made to the collection of gems in the British Museum through the acquirement by purchase of a splendid specimen of the Zircon or Jacinth. It cost upwards of £700, and is no larger than a common garden pea. It is one of the finest known. It flashes and glows with a red lustre which seems to denote the actual presence of fire and flame.

CORRESPONDENCE.

[Our Correspondents *will, we trust, excuse our suggesting to them, both for their sakes as well as our own—that they should write clearly and distinctly*—and on one side of the paper only—*more especially* proper names *and* words and phrases *of which an explanation may be required. We cannot undertake to puzzle out what a Correspondent does not think worth the trouble of writing plainly.*—Ed.]

New Works Suggested by Authors.—The following notes may be useful either as curiosities or hints for further use among your learned correspondents:

1. "*Anecdotes of Fashion.* A volume on this subject might be made very curious and entertaining." D'Israeli, *Cur. of Lit.*, vol. i. p. 216, edition 1867.

2. "*Of a History of Events which have not happened.* Such a title might serve for a work of not incurious nor unphilosophical speculation, which might enlarge our general view of human affairs."—*Ibid.*, ii. p. 428.

3. "There is room for a very interesting work, which should lay open the connexion between the languages and manners of nations."—Gibbon's *Decline and Fall*, Murray's reprint, vol. i. p. 24, note 4.

4. "When Diocletian conferred on Galerius the title of Cæsar, he had given him in marriage his daughter Valeria, whose melancholy adventures might furnish a very singular subject for a tragedy." *Ibid.*, vol. i. p. 321.

5. "Ammianus Marcellinus, who terminates his useful work with the defeat and death of Valens, recommends the more glorious subject of the ensuing reign to the youthful vigor and eloquence of the rising generation. The rising generation was not disposed to accept his advice."—*Ibid.*, vol. ii. p. 48.

6 "The Chinese annals may be usefully applied to reveal the secret and remote causes of the fall of the Roman Empire."—*Ibid.*, vol. ii. p. 149.

7. "Our common law may have indirectly received greater modification from the influence of the civilians than its professors were ready to acknowledge, or even than they knew. A full view of this subject is still, I think, a desideratum in the history of English law, which it would illustrate in a very interesting manner."—Hallam's *Europe*, Murray's reprint, p. 828, note 1.

8. "A continuation of Reeve's *History of English Law*, to the present day (if executed with equal ability), would be of great service to every student of law or constitutional history."—Stephen's *Com. on Laws of Eng.*, vol. i. p. 53, note (*h*).

G. Laurence Gomme.

Singular Card of Thanks.—The following appeared recently in a Cleveland (Ohio) newspaper:

Notice.—To the friends of Mrs. Diana Wall: I

tender my heartfelt acknowledgement for their kind and last respects to the departed one. Mrs. Joseph Blackburn who sent a beautiful wreath, to Dr. Mead and his sweet-singers, and the pallbearers I feel under peculiar obligations. All the pallbearers were acquaintances of thirty years' duration, and two had known Mrs. Wall in Cleveland for the last thirty-eight years. Yours respectfully, JOHN J. WALL."

BAR-POINT.

Philadelphia.

Wanted, a Great "Teetotal" Poet.—Lord Neaves, in *The Greek Anthology* (which forms the twentieth and concluding volume of the excellent series of "Ancient Classics for English Readers," published by Messrs. Blackwood, of Edinburgh), remarks of the couplet:

"Wine to the poet is a wingèd steed;
Those who drink water come but little speed,"

that it is "a favorite sentiment—perhaps too much so—with the old poets"; and he adds, "One great poet has existed in our day who was a signal exception to this alleged rule" (p. 190). Who is the "great poet of our day" here referred to?

By the way, Moore, I think, has spun the above couplet into the following lines:

"If with water you fill up your glasses,
You'll never write anything wise;
For wine is the horse of Parnassus,
Which hurries a bard to the skies."

Moore, it seems to me, has considerably weakened the epigrammatic force of the original in this translation, or paraphrase.

NEMO.

Virgilius and the Antipodes.—There has been printed of late a very interesting series of letters in the London *Times* on the so-called heresy of Virgilius, for which he was censured by Pope Zachary. The Irish Annals did not know him as a heretic, but as a geometrician: *e. g.*, the "Annals of the Four Masters" (Ed. O'Donovan), *sub an.* 784 (*recte* 789), record that "Ferghil, the Geometer, Abbot of Achadhbo, died in Germany in the thirteenth year of his bishopric." Aghabo was a monastery founded by St. Cainech, or Canice, in the present Queen's County. With the missionary spirit which actuated so many of the Irish Christians of that age, its Abbot went forth to evangelize pagan lands, became the Apostle of the Boii, and died Bishop of Saltsburg. The learned editor of these "Annals" adds, in a note, that he became Bishop of Saltsburg about the year 759, but that a suspicion of heterodoxy attached to his name until the year 1233, when he was canonized by Pope Gregory IX. We know that Pope Zachary declared him a heretic, but he does not seem to have been ever excommunicated or divested of the priesthood; neither is there any proof that he recanted his so-called heretical views relative to the rotundity of the Earth and the Antipodes, which his knowledge of mathematics led him to adopt and promulgate. Perhaps some reader of the BIBLIOPOLIST can supply the Act of Canonization. The evidence on which George IX. canonized him may also still be in existence, and would throw much light on the subject. As the matter now rests, we have one Pope declaring Ferghil a heretic, and another canonizing him as a saint.

SEVARG.

Gambrinus.—Will any reader of the BIBLIOPOLIST kindly supply the *correct* version of the lines celebrating this worthy, beginning:

"Gambrinus, in Flandern und Brabant
Ein König über Leut' und Land," &c.
or,
"König von Flandern und Brabant
Aus ersten hab' ich Malz gemacht," &c.

Giving also, the name of the author, if known, and the title of any work wherein the lines may be found in print?

ERL RYGENHOEG.

Greenville, Ala.

The American States (vol. vi., pp. 112, 126).—"We learn from the New York *Nation* that a brief account of the origin of the names of the several States and Territories in the Union is to be undertaken by a committee of the American Antiquarian Society."—*Athenæum, Nov.* 14, 1874.

—ED.

"Now I lay me down to sleep, etc."—I wish to find out who composed the child's prayer,

> "Now I lay me down to sleep,
> I pray the Lord my soul to keep," etc.

Will you, or some one of your readers, inform me who the author was, and the year it was composed. P. R. C.

Literary Productions of the Bonaparte Family (vol. vi, p. 71.)—The following omissions from former list are added:

Giusseppe Buonaparte produced one of the earliest regular comedies of that age (1568), entitled "The Widow," copies of which are still extant in the libraries of Italy, and in the Royal Library of Paris. (Hazlitt's "Life of Napoleon Buonaparte," chapter I.)

Jacopo Buonaparte was the author of a "History of the Sacking of Rome by the Imperialists under the Constable de Bourbon, in 1527." He was a contemporary and an eye-witness, and his narrative was much esteemed. It was first printed at Cologne, in 1756 (?), and was inserted by Guicciardini in his History of Italy. The narrative contains an elaborate genealogy of the Buonaparte family, which is traced very far back. (Hazlitt).

In addition to the productions of Napoleon I. already mentioned, there is "Le Souper de Beaucaire," which is given in full by Hazlitt, in his "Life of Napoleon," Appendix I., Vol. I., Lippincott's ed. 1873.

On the same authority (Hazlitt), the following is the corrected title of an essay already mentioned: "What are the Sentiments most proper to be cultivated, in order to render men happy?" composed at Lyons in 1786, while Lieut. of Artillery, aged 17 years. It won for the writer a gold medal bestowed by the college upon the successful competitor on the above theme. It was never printed, and long afterwards the MS. was destroyed by Napoleon himself, under the remarkable circumstances given by Hazlitt in his first chapter *op cit.*

The "History of Corsica" was likewise a production of his 17th (or 18th?) year. It was highly commended by the Abbe Raynal, who urged its publication. But it never reached the public, and was eventually lost. Both these works abounded in extreme republican sentiments. (Hazlitt).

"Le Souper de Beaucaire" was composed in his 24th year, the terrible year of '93.

ERL RYGENHOEG.

Greenville, Ala.

Dr. Dee's Magic Mirror (vol. vi, pp. 108, 127).—It may be of interest to your numerous readers to learn something of the history of Dr. Dee's famous magic mirror, which I extract from a curious work published by M. Cahagnet, 1848:

> "This mirror was sold in 1842 amongst the curiosities in the possession of Horace Walpole, at Strawberry Hill, for the enormous sum of three hundred and twenty-six francs.
>
> "It was simply a bit of sea-coal perfectly polished, cut in a circular form, with a handle; this curiosity formerly figured in the cabinet of the Earl of Peterborough. In the catalogue it was thus described: 'A black stone, by means of which Dr. Dee evoked spirits.'
>
> "It passed from the hands of the Earl into those of Lady Elizabeth Germaine, then became the property of John, last Duke of Argyll, whose grandson, Lord Campbell, presented it to Walpole."

The author of the "Theatrum Chemicum," Elias Ashmole, speaks of the same mirror in the following terms:

> "By the aid of this magic stone, we can see whatever persons we desire, no matter in what part of the world they be, and were they hidden in the most retired apartments, or even in the caverns in the bowels of the earth. John Dee, born in London in 1527, was the son of a wine merchant; he studied the sciences with success, and devoted himself, at an early period, to judicial astrology. Queen Elizabeth took him under her protection. He composed several useful works. When he had discovered his mirror *he returned thanksgivings to God.* He was occupied during his whole life in the search of the philosopher's stone, and died in London at the age of eighty-four, in a state of abject poverty."

I think Mr. Blenkinsopp must be in error as to this mirror ever being in the possession of Zadkiel, as wherein he writes of magic mirrors in his Almanacs, and

mentions Dr. Dee, he never hints at this article being in his possession, but speaks of, and gives revelations from, Lady Blessington's *Magic Crystal*, which, about the year 1850, was in great repute in the upper circles in London, and produced as much excitement at that time as the subsequent *séances* of Mesmerism and Spiritualism. In alluding to the trial, the *Athenæum* of May 9, 1874, says that Lieut. Morison, R.N., brought an action against Admiral Sir Edward Belcher in the Queen's Bench, for denouncing him as an impostor. Various persons of rank appeared in the witness-box, the late Lord Lytton, the Earl of Wilton, Lady Harry Vane, and Lord Egerton of Tatton. Sir Alexander Cockburn presided as judge; the verdict was for the plaintiff, Zadkiel was not an impostor! Dr. Dee's mirror has been for many years in the British Museum, I saw it myself some eighteen years ago. It is not a pink-tinted *glass ball*, as described by you, but *a flat mirror of polished coal, of a circular form, fitted with a handle*. That the occult studies and practices of the sixteenth century should again be revived in the nineteenth by men of science, with the appendage of F.R.S. to their names, to determine the *duality* of a lady spiritualist medium, as recently given in the *Fortnightly Review*,* is indeed one of the wonders of the age.

J. B. P.

Piomingo (vol., vi, p 129).—John Robinson was the author of "The Savage by Piomingo;" a fuller account than any heretofore published of him, is to be found in the number of *The American Historical Record* for October, 1874, recently issued. Inquiry concerning him had been made simultaneously in England and in this country.

UNEDA.

Philadelphia.

"*Defender of the Faith*" (vol. vi., p. 129.) An interesting note on this subject, by Christopher Wren, Dean of Windsor, is preserved by Peck, in "A Collection of Divers Curious Historical Pieces," &c., appended to his "Memoirs of Cromwell," 4to, 1740, p. 86:

"That King *Henry* VII. had the title formerly of *Defender of the Faith*, appears by the register of the Order of the Garter, in the black book (*sic dict. a tegmine*; now in my hands by office), which having showed to King *Charles* I., he received with much joy, nothing more pleasing him then that the right of that title was fixed in the Crown long before the Pope's pretended Donation"

There is no date to this memorandum, but Dean Wren was made Registary of the Order in 1635, and died in 1658.

EDWARD SOLLY.

Paul Jones's Action.—I have in my possession a painting of much merit, representing this desperate sea-fight, which took place in October, 1779, off Bridlington. Captain Pearson, of the "Serapis," frigate, together with a sloop called the "Countess of Scarborough," defended himself against three large American vessels, sailing under French colors, and commanded by the well-known Paul Jones. The action was of a most gallant character. It was fought by moonlight, and lasted many hours, during two of which the "Serapis" fought with the muzzles of her guns almost touching those of one enemy, whilst another kept sailing round and delivering broadsides. Captain Pearson did not surrender until his ship was on fire and in a sinking state, having lost sixty killed and many more wounded. Can any reader of THE AMERICAN BIBLIOPOLIST tell anything of the subsequent career of the gallant Captain R. Pearson, of the "Serapis"?

E. ELTON.

[Captain Pearson's personal bravery in this action is almost without example, and the services he rendered his country in this remarkable engagement were universally acknowledged. On his return to England, the honor of knighthood was conferred upon him, and the towns of Hull, Scarborough, Lancaster, Appleby, Dover, &c., the Russia Company, and the Royal Exchange Assurance Company, testified their gratitude by presenting the freedoms of their corporations and donations of plate.

Subsequently to his gallant defence of the "Serapis," Sir Richard Pearson was appointed to the "Alarm," and after to the "Arethusa." He succeeded Captain Locker as Lieut.-Governor of Greenwich Hospital, where he died in January, 1805.—ED.]

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* *Fortnightly Review*, May, 1874, article "Modern Spiritualism."

BOOK NOTICES.

ANNALS DE LA TYPOGRAPHIE NÉERLANDAISE AU XVE. SIÈCLE. Par M. F. A. G. Campbell, Bibliothécaire en Chef de la Bibliothèque Royale à la Haye. (La Haye: Martinus Nijhoff.)

This handsome volume is a valuable contribution to the history of typography, gathered from the century of its birth, and in the very cradle of its infancy. It owes much, we are told, to a kindred undertaking, projected and carried out by the author's relative and friend, M. Holtrop, entitled, "Monuments Typographiques des Pays Bas, au 15e. Siècle," 1868. This is a collection of all the types, printers' marks, and wood-engravings employed in the national printing offices during the period named. To this unique work Mr. Campbell constantly refers in his descriptions of rare books under his charge at the Hague. His researches, however, travel very much further than that capital. He lays under contribution a great number of library and other catalogues of books throughout Holland and Belgium; by correspondence and other aids, Germany, Italy, France, and England gave up many of their treasures. As far as numbers can give an idea of the scope of these annals, we may mention that upwards of 800 entries refer to books at the Hague, and about 1,000 more to others scattered here and there, as travelling and reading brought their existence to the author's knowledge. Next to M. Holtrop, Mr. Bradshaw, librarian to the University of Cambridge, seems to have aided Mr. Campbell more efficiently than most others, both personally and through his work, "List of the founts of type and woodcut devices used by printers in Holland in the 15th Century." London: 1871. Few names among the catalogue of printers are familiar to American readers not initiated in the science of Bibliography. We notice W. Caxton's printing-office at Bruges; Colard Mansion, also, and Gerard Leeu, are not unknown to residents in that ancient capital of West Flanders. But these annals treat of a time anterior to that of Plantin and Moretus, whose presses, in the following century, raised Antwerp to a level, in typographic fame, with the triumphs of Aldus himself at Venice. Did space permit, we might note many things suggested by a glance at the authors' names and the titles of their works, occurring in alphabetical order, in these 600 pages. Suffice it, however, to say that Greek is, of course, conspicuous by its absence. Several of the Latin classics figure both in their original tongue and in Dutch vernacular translation. Aristotle and Plato appear in a Latin dress, but not in their most important works. Some of the schoolmen are reproduced; the "Gesta Romanorum," the "Visions of Tundal," and, of course, de Voragine's "Aurea Legenda," and others of his works. Under "Histories" there are many entries; one of them is the "History of the Seven Wise Men of Rome." Æsop figures largely, both in Latin and Low Dutch; even "moralized," he seems to have been in demand. Students of history may derive profit aud instruction from a perusal of its pages. For a student of books, it contains much valuable matter; and in type, paper, and general style, does great credit to the Hague and its accomplished publisher.

CHRONICON ANGLIÆ AB ANNO 1328, USQUE AD ANNUM 1388, AUCTORE MONACHO QUODAM SANCTI ALBANI. Edited by Edward Maunde Thompson. Rolls' Series. (London: Longman.)

We had thought that St. Albans, and all that belonged to it, at least so far as mediæval history goes, belonged to Mr. Riley. The eleven volumes edited by that gentleman almost gave him a right to edit any other volume relating to the famous abbey that might hereafter be issued by the direction of the Master of the Rolls: and Mr. Thompson, we must confess, at first sight appears to be a poacher on Mr. Riley's preserves; but the intrusion is explained. Mr. Thompson may be regarded as a discoverer who annexes what he has been the first to detect. The present chronicle is, in reality, the Harleian MSS. No. 3634, and has hitherto escaped the notice of historians, "doubtless owing," says the editor, "to the fact that it is incorrectly described and indexed in the catalogue of the Harleian MSS. as the 'Hypodigma Neustriæ' of Thomas Walsingham." During a systematic examination of the historical MSS. in the British Museum, Mr. Thompson, who is assistant-keeper of the manuscripts, came across that from which the work before us is printed, and at once saw its value. It was only fair, therefore, that Mr. Thompson himself should have the privilege of introducing his discovery to the world. The volume consists of the chronicle here printed, from A. D. 1328 to 1388, written on vellum, towards the close of the 14th century, and supplemented in the 16th century with additions written on paper, from the "Hypodigma" and the "Historia Anglicana" of Walsingham, "so as to make up a continuous history from the year 1273 to 1422." The original part alone is, of course, dealt with in the new volume The interest of this, Mr. Thompson rightly describes as twofold. In the first place, it gives us, "in a perfect form, and in its original Latin dress," the circumstantial history of the close of Edward III.'s reign written at St. Alban's Abbey, which has hitherto been considered lost; and, secondly, "it brings to light the methods used in the compilation of the history known as Walsingham's 'Historia Anglicana,' and at the same time sets on a proper footing the connection of that work with other contemporary chronicles." Such a MS. was evidently worthy of publication, and the Master of the Rolls was rightly advised to include it in the admirable series of "Chronicles and Memorials of Great Britain and Ireland" issued under his direction.

TRADE LIST ANNUAL, for 1874. (New York: Leypoldt.)

Mr. F. Leypoldt's second "Trade-List Annual,' a large 8vo of some 1850 pages, has just made its appearance, and bears the marks of the same industry and intelligence that produced last year, under much greater difficulties, the first edition. It has slightly increased in bulk, contains more catalogues than it did in 1873, and, in addition to the Index of Contributors and Advertisers, and Index of Specialties Represented in the Annual, is enriched by an Alphabetical Reference List of works published from January 16, 1873, to June 27, 1874, and a classified

American Educational Catalogue for 1874. Mr. Leypoldt, with a view to the Cetennial, announces that he shall leave no stone unturned to realize his plan of a complete "Finding List" within two years.

ROMAN IMPERIAL PROFILES. Arranged by E. G. Lee. (London: Longmans.)

"Roman Imperial Profiles," a series of more than one hundred and sixty profiles enlarged from coins, and arranged by Mr. G. E. Lee, whose "Roman Imperial Photographs," taken from similar coins, also contains rich materials for the student of physiognomy and the observer of character, as well as matter of value to the historian. The earlier issue is more successful than its follower now before us, insomuch as it contained unquestionable records. We are grieved to see that Mr. Lee has departed from his own good example in this respect, and employed not photography, the proper means to the end in view, but commonplace draughtsmanship. Now, the best skill in drawing would be inferior to photograhy in such a case. What then are we to say when the transcripts are not above the average? Worse than this, as Mr. Lee innocently tells us, the process adopted has been as follows: "The only part of the face in which possibly some license has been taken is the eye Though the earlier coins are, of course, in a higher style of art than the later ones, yet even in the earlier coins the eye seems to have been often imperfectly represented, and in the later mints it has been drawn quite inaccurately. In the eye, therefore, Mr. Croft has corrected their bad drawing, and this can hardly be called a departure from the original." The result is as unfortunate as could be expected. We have a series of antique faces tolerably well drawn, each example with a modern eye, which is laughingly out of keeping with the rest of the countenance! The modernness of the eyes throughout strikes one immediately, and, in the most vexing manner, destroys what little value the transcripts might otherwise have possessed.

WHAT CAN SHE DO? By Rev. E. P. Rae. (Edinburgh: Edmonston & Douglas.)

This is an American story, in which the writer attempts to depict with a highly moral purpose some of the sins and follies of fashionable life in New York. Three beautiful girls, cursed with a weak-minded mother, and with a father who is a great speculator, whose one thought, apart from his monetary transactions, is to secure his children wealthy husbands, are brought under a variety of evil influences, and, when suddenly reduced to poverty, are unable to bear up against the blow. The wealthy and fine-weather lover of the eldest daughter deserts her, and she endeavors to commit suicide. Zell, the youngest, is betrayed by a Mr. Van Dam, a roué, who has been allowed to visit at her father's house, and ultimately dies of consumption; while Edith, the second daughter, a girl of strong character, having learned wisdom from her sufferings, is carried scatheless through the storm. Some of the characters, and especially Hannibal, a negro servant, are drawn with some skill, and the story, though in parts crude and exaggerated, may be read with pleasure by a reader who is not disposed to be critical. In a literary point of view, "What Can She Do?" has no claim to attention, but the writer explains that his purpose in writing the book "is not to amuse, to create purposeless excitement, or secure a little praise as a bit of artistic work," and we suppose, therefore, that an unfavorable judgment of the volume as a work of fiction will cause him no regret.

ENGLAND AND THE ENGLISH. By Lord Lytton. (London and New York: Routledge & Sons.)

This work is one of the late Lord Lytton's early publications. It appeared in 1833, and never passed beyond a second edition. To most readers it will be probably a new book, and the publishers have done wisely to print it in a popular form. The volume abounds with suggestions, and we are frequently struck by the fertility of the author's mind. Many of the ideas thrown out forty years ago by Sir Edward Lytton Bulwer have been since translated into facts. What he proposed other men have accomplished, a proof that the author, even in early life, did not merely represent his age, but was in advance of it. In "England and the English" he points out, what has been since frequently demonstrated, that the system of public charities requires the wisest legislative provisions, lest it conspire with the poor laws in the destruction of national morality. He advocates co-operation, denounces what in the House of Commons he called "taxes upon knowledge," shows the terrible evils of the factory system before the "hands" were protected by legislative enactments, and especially demands this protection for women and children. It is pleasant to remember, as we turn over these pages, that several of the abuses pointed out by the writer are no longer in existence. In some respects the book is necessarily out of date, and yet it is well that we should be reminded of the social evils we have overcome, as well as of others which, owing to prejudice or interest, still maintain a flourishing existence. Readers who care nothing for such matters, will find food for thought and much entertainment in the writer's sketches of character, and in his notes on art and literature.

OBITUARY.

Corsat.—On the 26th of September, Switzerland's barber-poet, Philippe Corsat, died at Geneva. He was a native of Pully, near Lausanne, where he was born in 1809. Some of the best songs in the French language are from his pen, and a proposal was recently made to publish them in a volume. To this the poet consented, but unfortunately he had not kept copies of several of his productions, and an appeal to holders of his songs was not sufficiently responded to. It would have been more to Corsat's fame if he had kept to his shaving shop, and continued to delight by the exquisite productions of his muse. But he was induced to quit his calling by the solicitations of political friends, who thought the witticisms of the shop

would be well received by the public at large. Corsat and his friends accordingly started a Swiss *Punch*, or *Charivari*, under the name of *The Carillon of St. Gervais*. It has had a considerable patronage amongst political refugees, French Communists, and Ultra-Radicals and it has been prohibited in France. But its violent personalities, and often very objectionable caricatures, have not added to Corsat's literary fame. For many of these things we believe Corsat was not personally responsible. Notwithstanding the character of *Carillon*, it has not estranged those who knew intimately the barber-poet. In private life he was respected by a large circle of friends, and his public funeral was attended (officially) by several members of the Government of Geneva, and by the Masonic Lodge of which he was a member; more than 2,000 were present. It is proposed to erect a monument to his memory, and it is hoped that the contributors will think only of the barber-poet, his talents and his virtues, and put aside all political feelings.

Fruchaud.—We note that the French papers announce the death of the learned Archbishop of Tours, Mgr. Fruchaud, an author of theological and historical works of considerable importance. Mgr. Fruchaud succeeded Mgr. Gibert to this Archiepiscopal see in 1870, when that prelate was translated to Paris. He was in his sixty-third year.

Geiger.—In the death of Dr. Abraham Geiger, the distinguished Biblical critic and Oriental scholar, progressive Judaism loses one of its foremost champions. Among the many tributes paid to his memory, the most noticeable is that in the Berlin *Gegenwart* by Berthold Auerbach, a lifelong friend and admirer of the deceased. Zunz and Geiger may be regarded as the most eminent representatives of the new epoch in the history of Judaism which commenced with Moses Mendelssohn; and Geiger received his stimulus from the standard works of Zunz, who survives him. Auerbach passes but lightly over the numerous works of Geiger, the most important of which are: "Lehrund Lesebuch zur Sprache der Mischna," "Urschrift und Ubersetzungen der Bibel in ihrer Abhängigkeit von der innern Entwickelung des Judenthums," and "Das Judenthum und seine Geschichte," and lays particular stress upon the merits of Geiger as a reformer and a rabbi. He does not, however, do justice to the important services rendered by Geiger at the rabbinical conferences at Brunswick, Frankfort, and Breslau, which were brought about mainly by his exertions.

Kernot.—Henry Kernot, whose death we have to announce, was for forty or more years well known in the bibliopolistic circles of this city. After an apprenticeship among the London dealers in literary wares he came to this country and entered the then popular and flourishing house of Wiley & Putnam. At a later period he was for some time the proprietor of a handsome shop of his own on Broadway; was afterward with the Appletons, and with Mohun & Ebbs, and for the past few years has been with the firm of Scribner & Co. So far as a dealer's knowledge of books (usually confined to their titles, prices, and publishers) is concerned, it may be safely said that he was one of the most accomplished of our bibliopolists, as he was certainly among the most venerable and obliging. Mr. Kernot recently appeared in an entirely new character, that of an author, having compiled with great care a very curious catalogue entitled "The Bibliotheca Diabolica," which we noticed on page 121 of our last. The *brochure* contains a very extensive list of titles of the literature of diabolism, with numerous interesting notes and quaint quotations, and twelve curious illustrations of the "Auld Nick" of various ages and centuries. Among a few omitted titles we may mention Priest's "History of the Fallen Angels," (Albany, 1837;) "The Parlyament of Devyiles," (London, 1509;) and Skedd's "Existence and Agency of Fallen Spirits," (Boston, 1828.)

Madox-Brown.—The death of Oliver Madox-Brown, in his twentieth year, cuts short a career of unusual promise. For some years past Mr. Brown had exhibited pictures displaying much talent. Recently, however, he had quitted the brush for the pen and wrote "Gabriel Denver," a remarkable work of fiction for a boy of eighteen. We understand he has left other works behind.

Marsh-Caldwell.—The death is announced of Mrs. Anne Marsh-Caldwell, of Linley-wood, Staffordshire, better known by her former name of Mrs. Marsh, the authoress of "Emilia Wyndham" and many other well-known works of fiction. Mrs. Marsh-Caldwell was the fourth daughter of the late Mr. James Caldwell, of Linley-wood, sometime Recorder of Newcastle-under-Lyne, and was born towards the end of the last century. She published her first work, "Two Old Men's Tales," in 1834.

Miller.—We regret to note in the London papers the mention of the death of Thomas Miller, a literary man of considerable celebrity, who was known as the Gainsboro' poet. He was born in 1807, and was originally a ploughboy, but his genius for writing soon becoming evident, he was sent to school, and at an early age made a name as a rural poet of remarkable sweetness. Thomas Miller was the author of a considerable number of books, the first of which, "The Songs of the Sea Nymphs," procured for him the notice of Lady Blessington, Thomas Moore, and caused Rogers, the poet and banker, to assist him to start as a publisher. He was the author of several three-volume novels, of which "Gideon Giles" and "Godfrey Malvern," were the best known. He was also a contributor to the *Illustrated London News*, *Athenæum*, *Household Words*, *Chambers' Journal*, and wrote some leading articles for the *Morning Post*. His "Country Books and Sketches" are his best-known works, of which "A Day in the Woods" first made his name known to the public. This was followed by others on the same subject—"Beauties of the Country," "Rural Sketches," "Country Scenes," and a volume of poems, "The Village Queen," etc. He was the friend of many eminent men, and it is painful to learn that his last years were passed in the midst of great pecuniary embarrassments. Both Macaulay and Tennyson wished to obtain for him a civil service pension,

but neither succeeded, although there was little trouble in getting one for Martin Tupper.

Procter (Barry Cornwall).—Bryan Walter Procter, Poet and Barrister at Law, but better known as "Barry Cornwall," died at 32 Weymouth street, London, England, on October 9, aged 85. Some of his lyrics—notably "The Sea, The Sea," "King Death," and the "Best of all Good Company"—are as well-known as any of Dibdin's. Procter was a song writer, and something else—a kindly, amiable man, and a graceful biographer; as witness his memoirs of Charles Lamb and Edmund Kean. His real name was scarcely known to the ordinary public till after the success of his gifted daughter, Adelaide Anne Procter, became the talk of the town; but no list of English poets can henceforth be issued without honorable mention of both poet and poetess.

In these days, when people are forgetting Byron, it may not be amiss, and yet we feel half ashamed to do it, to quote the lines in "Don Juan" referring to "Barry Cornwall." Some persons, on the publication of "Dramatic Scenes," imagined that the author would prove a second Byron, *minus* the "Satanic" element. Consequently, in the eleventh canto of "Don Juan," when speaking of contemporary poets, Byron wrote:

> Then there's my gentle Euphues; who, they say,
> Sets up for being a sort of *moral me*:
> He'll find it rather difficult some day
> To turn out both, or either, it may be.

A correspondent sends us the following extracts from a letter of Barry Cornwall:

32 WEYMOUTH ST., 14 Nov., 1870.

Dear Sir—I have this morning received your book, and your letter accompanying it. Although I can scarcely write (I am eighty two), I will try to thank you for it..... I observe that names are connected with one or two poems which are familiar to me. There is, for instance, the name of my poor daughter (who died three or four years ago). There is the name of Tennyson, whom I have long known; and of Lord Byron, whom I remember in my youth. I was, in fact, at Harrow School with him, and with Sir Robert Peel, about the year 1801. You see I speak of everything in the past tense: so I shall be amongst the past very shortly. That I shall die and be forgotten is one of the consequences of living at all. You will excuse all this vapid nonsense from a man who has lived into his *second childhood*.....Your obliged,

B. W. PROCTER.

Richter.—Father Richter, Canon of St. Gaetan's Basilica, Munich, is dead. He was the greatest living linguist, and is well-known to have spoken and written fluently seventy languages.

Taschereau.—The death is announced from Paris of M. Taschereau, late Director of the National Library. He was specially entrusted with the preparation of the catalogues, and was known in literature by his editions of Molière, Boufflers, and the correspondence of Grimm and Diderot, and by his histories of the life and writings of Molière and Corneille.

Twistleton.—We have learnt the death of the Hon. Edward Twistleton, best known by his work—"Handwriting of Junius, Professionally Examined by Mr. C. Chabot, with Preface and Collateral Evidence by the Hon. E. Twistleton," a book which, for a time, seemed to revive the courage of the Franciscans; but proved but a weak support for an impossible theory. He performed a more substantial service to literature and Science in his "Tongue not Essential to Speech," which appeared in 1873.

Wheeler.—William A. Wheeler, Assistant Superintendent of the Boston Public Library, and widely known through his lexicographical work, died at his home in Roxbury, October 28, aged thirty-nine. After teaching a few years, he became Dr. Worcester's assistant in compiling his great dictionary, and, with the aid of Richard Soule, subsequently prepared the book known as Worcester's spelling book. In 1860, having removed to Duxbury, he entered into arrangements with the Merrimans to revise Webster's dictionary, thus having, at different times, been engaged on both the great American lexicons. It was in this connection—the revision of Webster's dictionary—that he prepared, what is probably his most elaborate work, his "Dictionary of the Noted Names of Fiction." Other works revised and edited by him were: Hale's "Brief Biographical Dictionary," and "Dickens Dictionary," and at the time of his death he was at work on a "Cyclopædia of Shakespearean Literature." Since 1868, Mr. Wheeler has been connected with the Boston Library, most of the time as Assistant Superintendent, having special charge of the catalogue department. Besides his Shakespearean Cyclopædia, he left unfinished an index to the principal works of ancient and modern literature, to be called "Who Wrote It?" and a revised catalogue of Mr. Ticknor's library. Mr. Wheeler has been so useful a man in book knowledge, that the many persons who have met him professionally will as deeply regret his death as most personal friends. Mr. James L. Whitney, the principal assistant of the library, succeeds him in the assistant superintendentship.

WISCONSIN LITERATURE.

By J. SABIN.

Report and Collections of the State Historical Society of Wisconsin. Edited by Lyman C. Draper, LL.D. Madison, Wisconsin, 1855–72. 6 *vols.*, 8*vo.*

A History of Madison, the Capital of Wisconsin; including the Four Lake country, to July 1874, *with an Appendix of Notes on Dane County and its Towns. By Daniel S. Durrie, Librarian of the State Historical Society of Wisconsin. Madison, Wisconsin,* 1874. 8*vo pp.* 420. 10 *Photographic Plates.*

Catalogue of the Library of the State Historical Society of Wisconsin. Prepared by Daniel S. Durrie, Librarian, and Isabel Durrie, Assistant. Madison, Published by Order of the State, 1873. 2 *vols.*, 8*vo, pp.* 639; 719.

The northwestern tourist needs not to be told that Wisconsin in the matter of rivers, lakes, woods, hills, and forest streams, presents very many attractions,

but unless he has made a special visit to its capital—Madison—he will not have realized that its location is one of the most beautiful in the United States. It stands on rising ground, and is nearly one hundred feet above the level of the surrounding country, and on three of its sides it is bordered by beautiful lakes of an enjoyable capacity, lakes which are suggestive of pleasant sport both in the matter of fishing and of boating, and if need be, of bathing. Lakes where you may venture to row a skiff without fear of being swamped by a steamer, or overwhelmed by the waves—lakes clear as crystal in which you may see disporting the various members of the finny tribe, and where with hook, line and boat, you may, if it so please you, spend the live-long day in doing nothing but sport after this *dolce far niente* manner, and if the day be clear as it is apt to be in this latitude, let us commend you to a row across Lake Mendota, take a supper at the hotel, which was formerly a water-cure establishment, and then go and throw yourself on the bank of the lake and watch the sun as he sets behind the grandly looming dome of the capitol, and if you have any eye for the beautiful, you will see a sight the memory of which will never fade.

The domes of St. Peter at Rome and of St. Paul's Cathedral at London, are doubtless larger and grander—but they are neither of them placed on a natural pedestal nearly one hundred feet high, like this at Madison, and when the sun as he is setting casts over it the rich red hues which are again reflected in the limpid waters at your feet, you will have realized a more striking view than either of its rivals of Rome or London can present, and which we shall never forget. It is to the history and description of this beautiful City of Madison that Mr. Durrie has given his attention, and to the tourist and the resident alike, the volume should possess special interest. It is well written, neatly printed, and so far as photographic illustrations can be commended is well illustrated. Mr. Durrie has long resided in the city and with unusual facilities at his command has produced a local history which is a model of its kind.

We hope, however, that if it reach a second edition, good woodcuts may be permitted to take the place of the photographic plates, which will probably fade away in ten years or less.

After the tourist shall have taken in the beauties of the locality, he will perhaps be surprised to be informed that within his reach and for his use, if he need it, this same city contains the "State Historical Society of Wisconsin," whose cabinet of curiosities is at once interesting and extensive, but whose library in particular is more especially worthy of notice. It will doubtless astonish the reader when we say that so far as a "State" institution is concerned, that the library is the largest in the United States, except that of New York at Albany—of course we use the term in its limited sense of a "State" institution.

It is a melancholy fact that most of the "State" libraries are confined to collections of public documents and law books, but here is a library which is well nigh complete in certain departments and those departments are peculiarly American or local. Of course all or nearly all that pertains to the State is here to be found; then all that concerns the great Northwest is well represented, and in the matter of American genealogical works, and town histories, the collection is especially rich and almost rivals the great collections at Washington and Albany. English county histories are also represented in a minor degree, and the aim of its intelligent directors is to make this department more complete. The number of old newspapers is very great. The catalogue of this library forms two large octavo volumes and describes nearly 60,000 books and pamphlets. It is specially valuable as being not only an index to most of our local history and genealogy, but as also indexing and making known the contents of those voluminous publications of our various historical societies which are simply designated "historical collections." The preface very properly remarks that "Many valuable articles upon important subjects are thus brought to the notice of the general reader, who otherwise would probably have remained ignorant of them." Mr. Durrie and his daughter have done the work intelligently, and by a system of cross reference have rendered the finding of the books a comparatively easy task—of course there are mistakes—a perfect catalogue does not exist. Henry Stevens has well

said that "if you want the 'conceit' taken out of you, make a catalogue." In this catalogue many of the errors are typographical, the accents on the French and Spanish words are generally conspicuous by their absence, perhaps the resources of a country printing office did not include them, but the greatest defect is that the printer in order to make *fat* has used *dashes* instead of repeating the proper names, the result is sometimes curious if not amusing.

Thus we have Adam (William), two items, one is by an American the other by an Englishman; on page 29 the head line is Almanack de l'Algerie, it should be Almanac; on page 91 three individuals are placed in Bankruptcy who were probably solvent; on page 92 Barbaroux (C. O.) is indented under Barbarities; on page 159 Broom, a town in New York, is made to appear as a person; on page 173 two Edmund Burkes are compounded into one, and on page 177 Judge B. F. Butler of New York is mixed up with General B. F. Butler of Massachusetts, indeed this kind of error is frequent. The typographical appearance of the work would have been much improved by printing the place of publication of each work in *italics*.

The printed collections of the Society now extend to six volumes, and embody a vast amount of information relative not only to the State but to the North-west in general. These collections are not only *edited* by Dr. L. C. Draper, but a large proportion of their valuable contents is due to the enterprise of this estimable gentleman, to whose superintendence, research, care and industry the people of Wisconsin are under many obligations. Indeed it is mainly owing to him that the library is what it is, for he has a hawk's eye for a catalogue, and picks out the desired work and secures it in less time than many a committee would take to consider the propriety of getting it at all.

We hope we shall not be considered impertinent if, after availing ourselves of his hospitality, we also direct attention to his own collection of books and documents. Of the former he has all or nearly all that relate to the North west, the war of 1812 and the Black Hawk war. Of the latter the quantity is as surprising as the quality is important. We do not know Dr. Draper's special religious views, but we are sure he is a trinitarian in our sense, he certainly worships three names connected with western history, to neither of whom does he think justice has been done, viz.: George Rogers Clarke, General Sumter and Daniel Boone. Concerning these three heroes his collections of manuscript and fugitive documents are immense. They have been procured by much travel, and not a little money, and it is hoped that he will be induced to give to the world the result of his investigation without waiting to accomplish more. It is four or five years since we last saw the collection, and then Dr. D. was just as enthusiastic on the subject as he had been years before, waiting to add and to polish and to complete his researches, and as he related his journeying and his researches, one realized that such a man was indeed made for an historian.

It is much to be regretted that he is so diffident of his own qualifications as a writer that he hesitates to print what he knows so much better than any one else, and we hope if no other effect results from our note it will induce somebody to persuade Dr. Draper to do his duty in this respect, and to let us have the result of his great labor in his own good language without any of the assistance of the professional book maker, who seeks merely to produce a book that will sell without regard to its real worth. We are the more urgent in this matter because life is uncertain and even Dr. Draper may die with his work unfinished, and such a loss would be a calamity. Our wonder was, as he told us in a long walk to his former residence near Madison, that a man of his slight physique could have accomplished a tithe of his work—which involved among other labors pedestrian trips of many thousand miles.

In terminating our remarks we cannot avoid expressing our gratification that so small a city should be so rich in possessions generally appertaining to the most wealthy corporations, associated with ideas of high refinement—and, at the same time, expressing our hopes that at no distant day some at least of the wealthy cities, less than a thousand miles from New York, may be stimulated to a laudible rivalry in the collection of books in the departments which are so prominently represented in the library at Madison.

LINES TO BARRY CORNWALL.

BY ALGERNON CHARLES SWINBURNE.

I.

In vain men tell us time can alter
Old loves or make old memories falter,
That with the old year the old year's life closes.
The old dew still falls on the old sweet flowers,
The old sun revives the new-fledged hours,
The old summer rears the new-born roses.

II.

Much more a Muse that bears upon her
Raiment and wreath and flower of honor,
Gathered long since and long since woven,
Fades not or falls as fall the vernal
Blossoms that bear no fruit eternal,
By summer or winter charred or cloven.

III.

No time casts down, no time upraises,
Such loves, such memories, and such praises,
As need no grace of sun or shower,
No saving screen from frost or thunder,
To tend and house around and under
The imperishable and peerless flower.

IV.

Old thanks, old thoughts, old aspirations,
Outlive men's lives and lives of nations,
Dead, but for one thing which survives—
The inalienable and unpriced treasure,
The old joy of power, the old pride of pleasure,
That lives in light above men's lives.

The occasion of these lines being composed is explained in the subjoined note of Mr. Swinburne to the late Barry Cornwall:

"*My Dear Sir*—I send you some verses, written a day since on reading Charles Lamb's sonnet to you, and remembering what you said (in jest) to Mr. Bayard Taylor and myself, the other day, about your poetry being now less well-known than it had been. My tribute is less worth having, but not less sincere; so perhaps you will take it, and excuse it as what it is, an impromptu. Yours very truly,

"ALGERNON C. SWINBURNE.

"To B. W. Procter (Barry Cornwall), Sept. 1, 1868."

CHAMBERS' ENCYCLOPÆDIA,

THE ORIGINAL *versus* THE AMERICAN EDITIONS.

We have received an "editorial statement" from Messrs. W. & R. Chambers, of Edinburgh, having reference to a forthcoming new edition of their Encyclopædia. It appears that Messrs. Lippincott, of Philadelphia, obtained from Messrs. Chambers "duplicate stereotype plates of the work," so that there might be a simultaneous issue in the United States and in England. But, after a while, the American publishers "began to make extensive alterations," even in the statements and opinions, at the same time keeping the name of Messrs. Chambers upon the title-page, and so making them and their editor responsible for what they themselves regarded, and regard, as erroneous, mischievous and scandalous. Here is one instance of the maltreatment:

FREE TRADE (*Original Edition*).—"This term, when used so late as twenty years ago, expressed a disputed proposition, and was the badge of a political party; it now expresses the most important and fundamental truth in political economy. From its simplicity, it affords, to those who expect to make political economy an exact science, the hope that they have obtained an axiom. But it has in reality been established as the result of a double experience—the one being the failure of all deviations from it, the other the practical success of the principle during the short period in which it has been permitted to regulate the commerce of the country."	FREE TRADE (*American Edition*), "a dogma of modern growth, industriously taught by British manufacturers and their commercial agents. The doctrine had no foothold in the policy of any civilized nation, and had no legislative birth until put forth by Sir R. Peel in 1846. . . . Even the most strenuous advocates of the theory dare not put it to the test of experience in its fullness. The teachers, therefore, remain self-deceived. The cloistered sophists of their schools, and the propagandists of free trade are doubtless as learned as the sophists of any age, and practically as useless. Free-trade expressions need Americanising, as they are utterly hostile to our prosperity, and subversive of scientific truth. Whenever an advocate of this dogma, schooled in their errors, has found devolving upon himself the responsibility of dealing with practical questions, he finds their supposed cardinal truths as groundless as the mythical Arcadias and Utopias of romance The sophistries of free trade are put forth to lull the suspicions of the deluded purveyors to the wealth of England," etc.

Again—

PROTECTION—PROTECTION DUTY (*Original Edition*), "in Political Economy, terms applied to a practice, now in disuse in Britain, of discouraging by heavy duties and otherwise, the importation of foreign goods, under the notion that such a practice increased the prosperity of the country at large."	PROTECTION—PROTECTION DUTY (*American Edition*), in Political Economy, terms applied to a practice, found necessary in the United States, of discouraging, by heavy duties and otherwise, importation of foreign goods, it having been proved that such a practice increases the prosperity of the country at large."

And here is another in the article relating to Queen Victoria:

Original Edition.—"The progress made by the nation in the various elements of civilization, especially in that of material prosperity, has been unparalleled (see GREAT BRITAIN); and perhaps during no reign has a greater measure of political contentment been enjoyed."	*American Edition.*—"The progress made by the nation in the various elements of civilization, especially in that of material prosperity, has been unparalleled (see GREAT BRITAIN); but a growing discontent under her unequal institutions, and a progress towards republicanism, are plainly apparent." (Here follows an imputation concerning the Prince of Wales.)

Messrs. Chambers and their editor naturally object to acquiesce in such perversions of their own statements and opinions,

GOSSIP ABOUT PORTRAITS.

(*Continued from page* 115.)

V.—PORTRAITS AND PORTRAIT PAINTERS.

What an attractive work we should have could we collect anecdotes connected with the "sittings" to painters of celebrated men and women, or had artists preserved memorials of such sittings. It is true Pepys *almost* complains of the irksomeness of having his portrait painted: "To Hales's—and do almost break my neck looking over my shoulder to make the posture for him to work by." And many people seem to have had a great repugnance to having "their heads taken off;" but generally the sitter is desirous to please, and to be pleased; he is, in the case of the statesman or man of business, relieved from care, and agreeably resting at an unwonted time from his labors; it is the duty of the painter to "draw him out" in more ways than one, but without pretence; and with great painters and great sitters those hours in the painting-room ought to be among the most desired by the biographer.

De la Mottraye, in his letter to Voltaire respecting Charles XII. has some curious remarks about the portrait of the great Swede. He says that Charles could never be persuaded to give any painter a sitting, but when he was at Lund, Mr. Crafts, painter to the Royal Family, was sent thither by the Princess that he might paint his portrait. The King, however, declined, and commissioned Crafts simply to paint some of his horses. Crafts, though unused to such subjects, did his best, and the King used occasionally to visit him in his studio watching him finish his pictures. One morning he arrived unexpectedly, and saw on the easel his own portrait, which Crafts was craftily working at from memory. The painter removed it quickly, and placed it in a corner of the studio, and went on finishing one of the horses; but whilst he was so occupied, the King stole to the corner and cut the face of his portrait into pieces. Crafts appeared to take no notice, but when the King retired he put the pieces into a box, and on his return to Stockholm, he contrived to put them together, and to finish the portrait. The portraits most like the King (*les moins differens de l'original*) have been taken from this. Lord Carteret has one copy and Mr. William Finch another, painted by Crafts himself. La Mottraye adds some curious particulars as to the habits of the King during his campaigns; his sleeping without a night-cap, never wearing slippers, standing "*chapeau sous le bras*," etc., most of which particulars are now as well known in connection with Charles XII. as the crossed arms and cocked hat as part of Napoleon. Here is a story, however, not so generally known. When this hero, singular and extraordinary in all respects, was encamped in Saxony, Count Flemming was sent to him by the King Augustus on some business of importance. It snowed fast as the carriage approached the Royal tent, but the Count, dressed in a new coat, and with a splendid long peruke, descended and rushed to pay his respects to his Majesty. The King, however, came out of his tent and gave him audience at the door, standing exposed to the snow that fell in large flakes. When at last a large pyramid of snow had formed on the Count's wig, the King said, "The snow continues—had we not better go in?" "I have been thinking so, sire," said the Count, "for the last quarter of an hour." "Then why did you not say so?" "Because, sire, I thought your Majesty, standing without a hat and almost bald, wished to cool yourself!" "Well, well," said the King, "it is enough. We will go in!" A somewhat similar story to that of Charles of Sweden detecting the clandestine work of Crafts is told of Cromwell, who having been giving Samuel Cooper sittings for a miniature, one day found the artist copying it surreptitiously for himself. This unfinished miniature is now, with others by the artist, in the possession of the Duke of Buccleugh.

Among the most interesting memorials of this great artist (though "in little"), is one of his pocket-books, containing unfinished portraits, exhibited in the "English Loan Collection" of 1864. Here were no less than fifteen miniatures on ivory, more or less advanced, full of character and art-power. In Pepys' Diary we have many interesting details respecting portraits and portrait painters, and we are sure our readers, particularly if they are artists, will thank us for gathering many of these

together. How many portraits were taken of Pepys we know not, but there must have been several. He also had a cast in plaster taken of his face, from which a bust was made. This must have been more disagreeable than almost breaking his neck, and he complains of having to smear his face with pomatum. Prefixed to his "Naval Memoirs," 1690, his portrait is engraved by R. White after Kneller. There is also a smaller one by the same engraver, and, recently, others have been engraved for Lord Braybrooke's editions of his "Diary." In his Diary, under the date of Feb. 20, 1661-2, we find the first mention by him of a portrait. "Went by promise to Mr. Savill's, and there sat the first time for my picture in little, which pleaseth me well." We can find no mention of a Mr. Savill, a painter of this time, and it is probable we should not think so much of the portrait as did Mr. Pepys, who at this period knew little of painting; and as to being a judge of the likeness, no one is allowed to be a judge in his own case. As Pepy's advanced in years and prosperity, he became a better judge of art, and was able to indulge his taste for it. The following extracts give a life-like account of the progress of himself and wife among the portrait painters. "1665-6, Feb. 15, Mr. Hales began my wife's portrait in the posture we saw one of my Lady Peters, like a St. Katherine. [In 1828 in the possession of S. P. Cockerell, Esq., and engraved for the Memoirs]. While he painted, Knipp,* and Mercer,† and I sang."

"March 3. To Hales's, and there saw my wife sit; and I do like her picture mightily, and very like it will be, and a brave piece of work. But he do complain that her nose hath cost him as much work as another's face, and he hath done it finely indeed."

"March 15. To Hales's, where I met my wife and people; and do find the picture, above all things, a most pretty picture, and mighty like my wife: and I asked him his price: he says £14, and the truth is, I think he do deserve it."

"17th. To Hales's, and paid him £14 for the picture, and £1. 5s. for the frame. This day I began to sit, and he will make me, I think, a very fine picture. He promises it shall be as good as my wife's, and I do sit to have it full of shadows, and do almost break my neck looking over my shoulder to make the posture for him to work by."

"24th. After the Committee up, I had occasion to follow the Duke [of York] into his lodgings, into a chamber where the Duchesse was sitting to have her portrait drawn by Lilly, who was then at work. But I was well pleased to see that there was nothing near so much resemblance of her face in his work, which is now the second, if not the third time, as there was of my wife's at the very first time. Nor do I think at last it can be like, the lines not being in proportion to those of her face."

"30th. To Hales's, and there sat till almost quite dark upon working my gowne, which I hired to be drawn in; an Indian gowne."

"April 11th. To Hales's, where there was nothing found to be done more to my picture, but the musique, which now pleases me mightily, it being painted true."*

"1668, March 29. Harris [the actor] doth so commend my wife's picture of Mr. Hales's that I shall have him draw Harris's head; and he hath also persuaded me to have Cooper draw my wife's, which though it cost £30 yet I will have done."

This portrait of Harris was engraved in

* Mistress Knipp was an actress apparently of some repute and respectability. Her name appears among the performers at the "King's house" up to 1677.

† Mercer was Mrs. Pepys' maid, with whom her master seems to have taken great delight in teaching her to sing, he himself being no mean proficient in the art. But Mrs. Pepys did not "seem to see it" in the same light as her 'caro sposo'. Under the date of 1660, July 30th, that warm and pleasant time in England, he writes "Thence home: and to sing with my wife and Mercer in the garden [his 'custom of an afternoon,' see July, 14, &c.], and coming in I find my wife plainly dissatisfied with me, that I can spend so much time with Mercer, teaching her to sing, and could never take the pains with *her*. Which I acknowledge, but it is because that the girl do take musick mighty readily, and *she* do not, and musick is the thing of the world that I love most, and all the pleasure almost that I can now take. So to bed in some little discontent, but no words from me."

* This picture, lately in the possession of Samuel Pepys Cockerell, Esq., was exhibited at Manchester in the Portrait Gallery arranged by Mr. Peter Cunningham in 1857, by whom it was purchased at Christie's, and of whom it was bought for the English National Portrait Gallery.

mezzotinto, an impression from which may be seen in the Pepysian Collection at Cambridge. Only one other impression is known to exist, of which "more anon." Where is the original picture?

"1668, March 30. By coach to Common-garden Coffee-house, where by appointment I was to meet Harris; which I did, and also, Mr. Cooper the great painter, and Mr. Hales. And thence presently to Mr. Cooper's house to see some of his work, which is all in little, but so excellent as, though I must confess I do think the coloring of the flesh to be a little forced, yet the painting is so extraordinary as I do never expect to see the like again. Here I did see Mrs. Stewart's picture as when a young maid, and now just done before her having the small-pox, and it would make a man weep to see what she was then, and what she is likely to be, by people's discourse, now. Here I saw my Lord Generall's picture and my Lord Arlington's, and Ashley's, and several others; but among the rest one Swinfen that was Secretary to my Lord Manchester, Lord Chamberlain, dona so admirably as I never saw anything; but the misery was, this fellow died in debt and never paid Cooper for his picture; but it being seized on by his creditors among his other goods after his death, Cooper says that he did himself buy it, and give £25 out of his purse for it, for what he was to have had but £30."

"July 8th. So home to dinner; and then with my wife to Cooper's, and then saw her sit; and he do extraordinary things indeed. He is a most admirable workman and good company."

"19th. Come Mr. Cooper, Hales, Harris, Mr. Butler that wrote Hudibras, [did Mr. Secy. Pepys say he could see no wit in the poem?] and Mr. Cooper's cosen Jacke; and by-and-bye come Mr. Reeves and his wife, whom I never saw before. And there we dined; and company that pleased me mightily, being all eminent men in their way. Spent all the afternoon in talk and mirth, and in the evening parted."

"Aug. 10th. To Cooper's, where I spent all the afternoon with my wife and girl, seeing him make an end of her picture, which he did to my great content, though not so great as, I confess, I expected, being not satisfied in the greatness of the resemblance, nor in the blue garment; but it is certainly a most rare piece of work as to the painting. He hath £30 for his work, and the crystal and gold case comes to £8. 3*s* 4*d*; and which I sent him this night that I might be out of debt."

Cooper's miniature of Pepys himself is now in the important Collection of His Grace the Duke of Buccleugh. Evelyn gives us a curious insight into the practice of Cooper in taking likenesses for medals. He says (Jan. 10, 1662), "Being called into his Majesty's closet when Mr. Cooper ye rare limner, was crayoning of the King's face and head, to make the stamps by for the new mill'd money now contriving; I had the honor to hold the candle whilst it was doing, he choosing the night and candle-light for ye better finding out the shadows. During this his Majesty discours'd with me on several things relating to painting and graving."

Evelyn was, we need scarcely say, a great patron of portrait painters. Here are a few of his portraits (perhaps all), mentioned by himself:

"1626. My picture was drawn in oyle [aged about 6 years] by one Chanterill, no ill painter."

1641. In this year [aged 21] he had one painted by Vanderborcht, and gave it to his sister.

"1648, July 1. I sate for my picture, in which there is a Death's head, to Mr. Walker, that excellent painter."

"1650, June 13. Aged 30. I sate to the famous Sculptor [*i. e.* engraver] Nanteuil, who was afterwards made a knight by the French King for his art. He engraved my picture in copper, [which was used for the 4to edition of the Memoirs]. At a future time he presented me with my own picture all done with a pen; an extraordinary curiosity."

"Oct. 8. 1685. I had my picture drawn this week by the famous Kneller." [It is engraved in the Memoirs].

"1689, July 8. I sat for my picture to Mr. Kneller, for Mr. Pepys, late Secretary to the Admiralty, holding my 'Sylva' in my right hand.* It was on his long and

* Mr. Bray, in the edition of the Memoirs, 1819, says, "this is now at Wotton. A copy of it was given by the late Sir Frederick Evelyn to the Earl of Harcourt a few years ago." Either one of these, or another copy, or a repetition by Kneller, is in the

earnest request, and is placed in his library. Kneller never painted in a more masterly manner."

(*To be continued.*)

BIBLIOPHILISM.

THE RARE AND UNIQUE BOOKS IN THE LIBRARY OF MR. E. G. ASAY, OF CHICAGO.

A COLLECTION OF WORKS IN MANY RESPECTS UNEQUALLED IN THIS COUNTRY—EDITIONS NEW AND OLD, HOW THEY WERE PRODUCED—SCARCE AND NOTED AUTOGRAPHS AND ENGRAVINGS—THE TRADE IN CURIOUS BOOKS, AND A BIBLIOPHILE'S MEANS OF OBTAINING THEM.

By David Gray.

The accompanying interesting article we have great pleasure in reproducing, *in extenso*, from *The* (Chicago) *Daily Inter-Ocean* of Wednesday, November 25, 1874:

FIRST ARTICLE.

Years ago, before the great fire, one of the chief attractions of our city to people of cultivation and refinement, was its splendid private libraries. In those days money was plenty, and it was easy enough to indulge in that æsthetic taste which runs in the direction of rare, curious, and valuable books. But times have somewhat changed in this regard, as in everything else. Some of the finest collections were destroyed in the great fire; one or two of the more noticeable have been sold, and scattered among hundreds of purchasers. While we have not, of late, however, heard so much of particular collections, it is a noticeable fact that, far from any falling off in the interest of general buyers, the book trade maintains altogether a flourishing condition, showing that there is no falling off in the popular appreciation of good books.

BRIEF REFERENCES TO SOME OF OUR NOTED CHICAGO LIBRARIES.

One library which attracted much attention, but which became a prey to the flames, was that of Mr. E. B. McCagg, which comprised about 3,000 volumes. It was noticeable from containing some very scarce and valuable works, among which may be mentioned a nearly complete set of "The Jesuit Relations," in the original editions; "Debry's Voyages," in nearly 100 large folio volumes, and the finest set of "Purchas" ever brought to this country. Mr. McCagg's collection was especially rich in "Americana," containing hundreds of works throwing light upon the early history of this country.

Mr. Perry H. Smith also lost his valuable library, which was especially strong in the direction of illustrated books, and was a very valuable miscellaneous collection.

Perhaps the library concerning which the most was said in those days, was that of Mr. John A. Rice. It contained several world-renowned works—but I am unable to give the total number of his volumes. Among the more rare of his rarities, was "Elliott's Indian Bible," which cost him well on toward $1,000. It was supposed to be about the only perfect copy in existence. No man living could read a word of it. The same thing can be doubtless said of it for all time to come. But he finally sold his collection at auction, when this mass of unreadable and untranslateable jargon was taken by some fortunate bidder at $1,050. He had a copy of "Dibdin's Continental Tour," originally in three volumes, but extended to six by the insertion of portraits, engravings, etc, which brought the handsome sum of $1,920. In works upon America it was the richest collection ever sold in this country. The proceeds of the sale amounted to $46,262.69, and the catalogue alone filled a large octavo of 556 pages. This of itself is an attractive volume, more intrinsically valuable, as showing what stores of choice literature are in existence, than a cartload of such Indian Bibles! This catalogue is a marvel of fine printing, and is the handsomest and completest specimen that has ever emanated from Sabin's press, and he is noted for his skill and taste in this direction. Why the collectors of books come to acquire such queer tastes is one of those mysteries of the mind which is unexplained, or, to quote the words of Dundreary, "what no fellah can find out." But Mr. Rice's splendid library was sent off to New York City, where it was sold under the hammer, there being some "2,689 lots," and when it disappeared its owner took up an altogether different hobby—horses It is a matter to be ever regretted that this library had not been preserved as public property by the city, but its sale doubtless saved it from the flames.

Mr. Henry Munroe has a very fine miscellaneous collection, among which is a rare set of Dibdin, and many other very choice things.

One day last summer, out on the plains of Colorado the Rev. Dr. Collyer gave me some account of the very unique and valuable collection of Mr. E. G. Asay, the eminent lawyer of this city, and I determined to see it and present some notice of it to the readers of the *Inter-Ocean*. Circumstances delayed this consummation until a few evenings ago, and even then my examination of its multiplied stores was so hurried that I can give the reader but little idea of them. I will say, however, that it is a source of pride to me, as a Western man, to know that we have so rich and rare a collection of books here in Chicago, and I trust that eventually it may become a part of a well-regulated public library for the benefit of Western students and readers. Aside from his unique copies, and his scarce and valuable works, Mr. Asay possesses an excellent working library, rich in books of reference, and comprising the cream of modern and current literature. Scarcely any question can arise upon which he cannot at once refer to ample and reliable data. But it is not of this part of his collection that I proposed to speak, for all intel-

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Collection of the Royal Society. It is engraved in the "Memoirs."

ligent people are aware of what it takes to make up a library of this class. It is to the unique and scarce books that I shall confine my notice.

TWO SPECIALTIES OF THIS COLLECTION.

The special directions in which Mr. Asay's taste has been directed are to the collection of books illustrative of our national history—"Americana"—and English literature of the Elizabethan age. In each of these departments are some of the most rare and valuable works—both intrinsically and from association—that have ever been printed. We will turn our attention to the first; but like a certain pulpit orator, who once opened a sermon with those words "We shall say a few words before we begin," I must tell my readers

HOW BOOKS ARE MADE UNIQUE.

As I write for the general reader, and not for the bibliopoles and bibliomaniacs, who know all about it, and much more than I ever expect to learn, I will state briefly the manner in which certain books are made unique—that is to say unlike any other copies in existence, and unlike any others which can be produced. When any work of great value is passing through the press—sometimes at the instance of the publisher, but more generally at the suggestion of the collectors of rare books—a very few copies, often not more than three or four, are printed on large paper, and generally delivered to the subscriber in sheets. If the subject admits of illustrations, the holders of these copies gather from the four quarters of the globe all the drawings, engravings, autographs, etc., bearing upon the subject. These materials are nicely inlaid—*i. e.*, fastened upon blank pages and bound up with the text. Thus, he who secures an autograph letter, or a copy of an engraving which cannot be duplicated, will have a unique book. Some of the enterprises of this character have become very celebrated. Thus, William E. Burton, the famous American comedian, was engaged for years in collecting the materials for a copy of Shakespeare which should not only be perfectly unique, but surpass anything that had hitherto been attempted or accomplished. It was the crowning glory of one of the finest libraries in this country. It was illustrated by Burton himself with a "prodigality of labor and expense that places it far above any similar work ever attempted. The letter-press of this great work is a choice specimen from Nicoll's types, and each play occupies a separate portfolio. These are accompanied by costly engravings of landscapes, rare portraits, maps, elegantly colored plates of costumes, and watercolor-drawings, executed by some of the first artists of the day. Some of the plays have over 200 folio illustrations, each of which is beautifully inlaid or mounted, and many of the engravings are very valuable. Some of the landscapes, selected from the oldest cosmographies known, illustrating the various places mentioned in the pages of Shakespeare, are exceedingly curious as well as valuable. In the historical plays, where possible, every character is portrayed from authoritative sources, as old tapestries, monumental brasses, or illuminated works of the age, well executed drawings, or recognized engravings. There are in this work a vast number of illustrations, in addition to a very numerous collection of water-color drawings. In addition to the thirty-seven plays are two volumes, devoted to Shakespeare's life and times; one volume of portraits, one volume devoted to distinguished Shakespeareans, one to poems, and two to disputed plays, the whole embracing a series of forty-two folio volumes, and forming, perhaps, the most remarkable and costly monument in this shape ever attempted by a devout worshipper of the Bard of Avon. The volume devoted to Shakespeare's portraits was purchased by Mr. Burton at the sale of a gentleman's library who had spent many years in making the collection, and includes various 'effigies' unknown to many laborious collectors. It contains upwards of 100 plates, for the most part proofs. The value of this collection may be estimated by the fact that a celebrated English collector offered its possessor £60 (over $300) for this single volume."

I have made this extract from Dr. Wynne's work on the "Libraries of New York City," of which Mr. Asay has a unique large paper copy, to show the great pains and lavish expense with which our wealthy bibliophiles build up and illustrate these "labors of love." Burton died with his work unfinished, but his materials were sold for a very high price. I have heard it stated that the sum was $1,000, but my own recollection is that it was three or four times that amount. Mr. Probasco, a Cincinnatti bibliophile, was the purchaser.* Whether he has ever caused the copy to be bound, I know not. But I can conceive that he may well turn from his task in despair of ever completing it, for the materials for such a work are constantly accumulating. More than that, a Variorum edition of Shakespeare, printed in more superb style than any of its predecessors, is now in course of publication, which few of the present generation will ever see completed. Each play, with its history and the annotations, fills a thick, large octavo, and they are only appearing at long intervals.

HOW OLD BOOKS REAPPEAR.

It is very singular how old books, out of print, and long forgotten, save by the few who are specially interested in bibliographical studies, are constantly coming to light. But in New York, Philadelphia, Boston, London, Berlin, Paris, and perhaps other great cities, there are dealers in second-hand books, who issue catalogues once a month, or oftener, of such new purchases as they have made. These catalogues are sent to buyers everywhere. Most of these lovers of good books—and it is harsh and unjust to call them "bibliomaniacs"—are interested in some specialty in literature. When one therefore sees a book noticed which he desires, he can order it through some of the reliable dealers in this country and be sure of getting it—unless some other person has got the start of him. Very few books have ever been published which do not occasionally "turn up" in these catalogues. Sometimes one who orders books from the catalogues will get "taken in" by defects in binding, or otherwise; but this is quite un-

*[Mr. Gray is misinformed as to the Shakespeare having been sold to "Mr. Probasco, a Cincinnati Bibliophile." It was sold to a *gentleman* at Cincinnati, who is also a bibliophile, which latter appellation, no one well acquainted with Mr. Probasco, and the meaning of the term, would ever dream of applying. *Vide* AMERICAN BIBLIOPOLIST, volume V, p. 73.—ED.]

usual. Ordinarily—except in case of scarce books—the prices are very reasonable. Not only are books sold in this way, but also engravings, autographs, old coins, etc. The principal dealers in rare and second-hand books in this country are: J. Sabin & Sons, the head of which firm is a walking encyclopædia of bibliographical knowledge; J. W. Bouton, whose "wares" are ornate and costly; D. G. Francis, whose collection, new and old, always comprises many novelties; A. L. Luyster, whose place is remarkable for its neatness and order, and whose collection is notably large and varied—of New York City: J. Pennington & Son, of Philadelphia, who do a heavy importing business for customers who select from the English catalogues: in London, Bernard Quaritch, "the prince of them all;" Henry Sotheran, the polished and courtly gentleman; Thomas Arthur, Ellis & White, Pickering, son of the famous Pickering, and scarcely less noted than his father, and James Toovey, a Catholic gentleman of rare and elegant culture. In Paris, Messieurs Caen, Fontaine and Tross; Berlin, Asher; Leipsic, Brockhaus—or rather his successor, for he has died quite recently. You may often see rare old books at Jansen, McClurg & Co.'s, of this city, and at Appleton's in New York—but that branch of the trade is mainly in the hands of men who have followed it all their lives. Libraries are constantly sold at auction, or forced to private sale, which gives them the opportunities for replenishing their stocks. Few books of merit fail sooner or later to pass through their hands—excepting those which are in public libraries. So sure is this to happen that I can readily credit the statement that an English dealer once refused to sell a rare book to an American gentleman—for the reason that, if the book should cross the ocean, he (the dealer) would never get another chance to sell it at a profit! This may be a little gratuitous advertising for those old gentlemen of the book-worm persuasion, but is altogether interesting to outsiders, nevertheless.

Recurring to Mr. Asay's "Americana," one of the gems of this collection—for so it will be ever regarded by all patriotic Americans—is the copy of Jefferson's "Notes on Virginia," which was owned by that great philosophic statesman himself. It is full of marginal notes and annotations in the distinguished author's own handwriting If it were ever in contemplation to reprint the work, this copy would of necessity form the basis of the new edition. At one time it was valued at $1,000, though it was purchased by Mr. Asay at about one-fifth of that sum. It is bound in fine old calf, is well preserved, and a "full abstract of title" accompanies it, which places all the facts claimed in regard to its first ownership beyond question. It is a treasure of which even the the nation might well be proud, and it ought to be purchased by the government, and placed in the library of Congress. It was printed in London in 1787, and is wholly uncut.

"Facts and Documents Relative to the Death of Alexander Hamilton" is a very scarce work from the pen of Colman who preceded William Cullen Bryant in the editorship of the New York *Evening Post*. It contains an excellent but very scarce medallion portrait of Hamilton; is an 8vo, uncut, and dates from 1804.

"Backus' History of New England," published from 1777 to 1809, consists of four volumes royal octavo, uncut, and cost the handsome figure of $40 per volume.

"Burk's Virginia" is also comprised in four octavos, was published from 1804 to 1816, and is specially rare and valuable. In its day, it was a work of much importance.

Vaughan's "Golden Fleece" is a curious old book, which first saw the light in 1676. Its aim seemed to be the strengthening of commercial bonds between the mother country and her American colonies.

"The Conquest of Peru," by Sarate, is one of those contemporary works which furnished the materials for subsequent histories. It dates from 1581, and is a superb and well-preserved copy.

Hakluyt's two best-known works—"Historie of the West Indies," and the first edition of his "Voyages"—are also interesting features of this collection. The latter is noteworthy from the fact that there was published with it the best map extant in the sixteenth century, which represented the utmost limit of the geographical knowledge of that day. Hakluyt's works have always enjoyed a just celebrity—and they are now scarce and command high prices. The first named is without date; the "Voyages" were published 1589–1600.

Gibbs' "History of the Administration of Washington and Adams" is an unique copy. It is a medium-sized octavo, but has been extended by the insertion of much rare and valuable material—among other things, an autograph letter from *Pater Patriæ* himself. It also contains many scarce and valuable portraits of Washington and Adams, as well as of many other revolutionary worthies.

Superbly bound in two thin quartos are several letters from Washington. The "Valley Forge" letters, December 22 and 23, 1777, are in the handwriting of Hamilton, and signed by Washington; while the "White Plains" correspondence is all in Washington's well-known hand, and bears the following dates: Sept. 12, 1778, Oct. 3, and Dec. 18 of the same year.

One of the most interesting books in this department is Dawson's "Papers Relating to the Capture of Andre." Yonkers: 1866. Only twenty six copies were "privately printed." It contains all the known portraits of Andre, one of which is embellished with his scarce and most highly-prized autograph, together with all the engravings illustrating his capture, trial and execution. Its value is further increased by the addition of portraits and autographs of Washington and the traitor Arnold. It is a superb volume in printing and binding, and will ever possess great historic interest.

A complete set of the tracts relating to the Scotch settlement at Darien, gives all the details of that disastrous and memorable venture. It is seldom met with, and is a curious collection, dating from 1699.

Father Hennepin's "New Discovery of Countries in North America" is represented by a 12mo copy, which has been well preserved. He was the earliest explorer of the Northwestern territory, especially the regions now embraced in Michigan, Illinois, and Wisconsin. He was a pious Franciscan Father, and his works have enjoyed a high reputation; but it has been ascertained that his "imagination bodied forth" more things than he ever saw. This copy was printed in London, 1698.

A curious old pamphlet is that from the pen of Alexander Hamilton, entitled "Observations on Certain Documents." Among other things, it tells the truth in regard to the many infringements of the Seventh Commandment by the great financial secretary with one Mrs. Reynolds. This woman, who was specially attractive, had thrust herself upon his attention by pretended poverty, and results ensued which would have entitled her injured husband to a divorce, but the fellow, it seems, wanted ready cash. Hamilton bled for a time, paying "hush money" until he became tired of it and rebelled. Reynolds "took his revenge" by publishing his own shame, something in the Tiltonian way. The opposition press took up the subject in ferocious style, when Hamilton came out with this pamphlet, telling the plain truth in regard to the affair, not seeking to palliate his own indiscretion, but strenuously denying that his duty as a public officer had ever been compromised in the slightest. The people took him at his word, forgave his offence with the woman, and Mr. and Mrs. Reynolds subsided. Hamilton mentions the affair in these words: "The charge against me is a connection with one James Reynolds for purposes of improper pecuniary speculation. My real crime is an *amorous* connection with his wife, for a considerable time with his privity and connivance, if not originally brought on by combination between the husband and wife, with the design to extort money from me."

With this tract there are perhaps twenty others bearing on the same subject, and caricature portraits of Hamilton and Mrs. Reynolds.

"Washington's Diary" is represented by a fine copy —One of the "Bradford Club" series. It is a royal octavo, and illustrated with eighty-six engravings, one of which is a copperplate proof portrait of G. W., which is alone valued at $30. The book is itself worth $130.

The "Collection of Tracts relating to the Trial and Acquittal of Aaron Burr" is complete, so far as known. It cost the trifle of $400.

Cooper's "History of the American Navy." 2 volumes, large 8vo., has been profusely illustrated by Mr. Asay, with engravings, autographs, etc., Including the sign manual of the great American novelist, its author.

Parton's Franklin, Osgood & Co., Boston, 8vo., large paper, has been extended to six volumes, and is illustrated with a wealth of the usual materials. It contains a hundred or more of the portraits of the old philosopher, samples of his chirography, etc., etc. It is also rich in reminiscences of those of his contemporaries with whom he was associated. It is valued at—probably cost quite—$500. Mr. Asay has a fine copy of Cicero's "Cato Major," which was printed by Franklin in 1744. It is a goodly old volume of 159 pages, 12mo., in fine morocco binding, and a bibliophile would say cheap at $100.

Four tall, thin folios are devoted to the trials of Schuyler, Andre, Lee, and St. Clair. They were printed in Philadelphia from 1778 to 1788, and though not containing 100 pages each, are valued altogether at $400.

The copy of old Cotton Mather's "Magnalia," or New England Church History, folio, large paper, 1702, is one of the most superb copies in existence of a work which made quite a sensation in its day. It was once sold for "3 punds ten," but it cost its present owner $150.

"The Buccaneers of America" tells many exciting stories of the ferocious and bloodthirsty old rovers of the sea. It is illustrated with many portraits and engravings, and is nearly 200 years old.

"Hartford Convention in an Uproar" is a humorous satire upon that much-abused body of men. Twenty other tracts also further illustrate the subject.

"The Vindication of the Captors of Andre" seemed to be needed as late as 1817. At any rate, it was then published, with many rare portraits and engravings. This is a fine uncut copy.

"Anglerius de Orbe Novo Decades," Alcala, 1516. This is Peter Martyr's celebrated work on the discovery of America, and is the earliest printed book on this subject. It is an absolutely perfect copy—$100.

"The House of Wisdom in a Bustle" is a quaint satrical poem, illustrated with sundry caricatures of Congress, from which it would appear that our forefathers were as much given to abusing their lawmakers as their present degenerate posterity. "Geoffrey Touchstone" wrote it, and it was printed in Philadelphia in 1798.

This collection is also rich in early historical works, especially histories of the States, publications of historical societies, etc. Among these, Belknap's New Hampshire, Marbois' and Martin's Louisiana, Martin's S. C., Hazard's Historical Collections, Proud's Pennsylvania, all uncut; together with the Historical Collections, complete, of Pennsylvania, New York, Maryland, Massachusetts, South Carolina, and Louisiana—150 volumes in all; numerous tracts on the early history of Pennsylvania: "True Narrative of the Colony of Georgia," by Tailfer and others, dedicated to General Oglethrope (Charleston, S. C., 1741); "George Keith's Travels," small 4to., London, 1706; "Divisions of the Quakers of Pennsylvania," by Keith, London, 1691; Acostas' History of East and West Indies, small 4to., London, 1604; "Lincoln's Journal," first edition, small 4to., no date; Evans' "Maps of the Middle British Colonies," Philadelphia, 1755, accompanied by a rare and interesting tract, the whole valued at $100; Murray's "History of the War of the Revolution," 3 volumes 8vo, the last of which was never fully printed, and ends with an unfinished sentence; Horsemander's "Negro Plot," 4to., New York, 1744; Keith's "British Plantations," 1738; Clinton and Cornwallis' Correspondence, 1773, 3 vols., and Sir Henry Clinton's own copy, enriched with many of his own MS. notes (published at two shillings, but now valued at $150); History of the Whiskey Insurrection of Pennsylvania, comprised in a large number of pamphlets and books, reports of Commissioners, messages of President Washington, etc.—as well as Findley's and other histories of the affair.

A very rare little volume, remarkable for its quaint and curious contents, as well as for the high price at which it was purchased, is Gabriel Thomas' "History and Geographical Account of the Province and Country of Pennsylvania and of West New Jersey in America." It treats, says the title page, of "the richness of the soil, the sweetness of the situation, the wholesomeness of the air, the navigable rivers,

and others, the prodigious increase of corn, the flourishing condition of the city of *Philadelphia*, with the stately buildings, and other improvements there. The strange creatures, as *Birds*, *Beasts*, *Fishes* and *Fowls*, with the several sorts of *Minerals*, *Purging Waters* and *Stones* lately discovered. The *Natives*, *Aborigines*, their *Language*, Religion, Laws, and *Customs*; The first Planters, the *Dutch*, *Swedes*, *and English*, with the number of its inhabitants; As also a touch upon *George Keith's New Religion*, in his second change since he left the QUAKERS. With a map of both countries. By Gabriel Thomas, who resided there fifteen years. London, 1698." It was dedicated to William Penn.

One or two extracts will give the reader a taste of the quality of this curious old volume, which, for some reason inscrutable to everybody except bibliophiles, has always been valued at extravagant prices:

"Of *Lawyers* and *Physicians* I shall say nothing, because this country is very peaceable and healthy; long may it so continue, and never have occasion for the tongue of the one nor the pen of the other, both equally destructable to men's estates and lives; besides, forsooth, they, hangman like, have a license to murder and make mischief. Laboring men have commonly here between £14 and £15 a year, and their meat, drink, washing, and lodging; and by the day their wages are generally between eighteen pence and half a crown, and diet also. But in harvest they usually receive between three and four shillings each day, and diet. The maidservants' wages are commonly between £6 and £10 per annum, with very good accommodation. And for the women who get their livelihood by their own industry, their labor is very dear, for I can buy in London a cheese-cake for two pence bigger than theirs at that price, when at the same time their milk is cheap as we can buy it in London, and their flour cheaper by one-half."

From the following it will be seen that old Gabriel indulged in great plainness of speech:

"Jealousy among men is very rare and barrenness among women hardly to be heard of, nor are old maids to be met with; for all commonly marry before they are 20 years of age, and seldom any young married woman but hath a child * * * upon her lap"

This volume contains less than a hundred pages, and yet it sold at auction for $300, since which time it has been to London, where it was rebound in the first style of the art. It is both quaint and curious, but I much doubt whether its entire contents would fill three columns of the *Inter-Ocean*.

In the department of "Americana" there are other curious and rare works, but I have neither space nor time to glance at them. In a second article I shall speak of the other principal treasures in Mr. Asay's collection, mainly comprising English books of the last half of the sixteenth and the first half of the seventeenth centuries.

Khayyam's Poems.—The little volume of poems by Omar Khayyam has met with so much appreciation in this country as to have exhausted the original edition and led to the publication of a second in England. We learn that an admirer of the poet, the Rev. George Folsom, of Dedham, Mass., intends importing one or two hundred copies for private sale at cost, or about a dollar apiece.

PLEASURES, OBJECTS, AND ADVANTAGES OF LITERATURE.

By Robert Aris Willmott.

(*Continued from page* 51.)

V.—TASTE, ITS NATURE, AND CHARMS.

Literature has two eyes—Taste and Criticism. Without these the book is cold and dark as the greenest landscape to a man who is blind. The best definition of Taste was given by the earliest editor of Spenser who proved himself to possess some when he called it a kind of *extempore judgment*. Burke's view was not dissimilar. He explained it to be an instinct which immediately awakes the emotion of pleasure or dislike. Akenside is clear, as he is poetical, in the question:

"What, then, is Taste but those internal powers
Active, and strong, and feelingly alive
To each fine impulse? a discerning sense
Of decent and sublime, with quick disgust
From things deformed, or disarranged, or gross,
In species? This nor gems, nor stores of gold,
Nor purple state, nor culture, can bestow,
But God alone, when first His sacred Hand
Imprints the secret bias of the soul."

We may consider Taste, therefore, to be a settled habit of discerning faults and excellences in a moment—the mind's independent expression of approval or aversion. It is that faculty by which we discover and enjoy the beautiful, the picturesque, and the sublime, in literature, art, and nature; which recognizes a noble thought as a virtuous mind welcomes a pure sentiment, by an involuntary glow of satisfaction. But while the principle of perception is inherent in the soul, it requires a certain amount of knowledge to draw out and direct it. The uttermost ignorance has no curiosity. Captain Cook met with some savages who entirely disregarded his ship—the first they had ever seen—as it sailed by them.

Taste is not stationary. It grows every day, and is improved by cultivation, as a good temper is refined by religion. In its most advanced state it takes the title of judgment. Hume quotes Fontenelle's ingenious distinction between the common watch that tells the hours, and the delicately constructed one that marks the seconds and smallest differences of time.

A taste, enriched by observation and learning, sensitive even to the tremble of the balance by which the scale is suspended, is probably one of the most desirable endowments of the mind. It enjoys some of the humbler qualities of invention. It brings a dim meaning into light, and not only beholds the image, or the argument, but gazes beyond them into the rudiments of their creation. It identifies itself with the author; sees what he saw, and feels what he felt. It enters readily into the reply of Paul Veronese to a person who asked him why some figures appeared in shade—"A cloud is passing over the sky, and darkens the picture." Another example will show this power of Taste still more clearly. In Raffaelle's "Burning of Borgho Vecchio," the dresses of the people who carry water toss in the wind; an ordinary observer perceives nothing in the circumstance, but a finer sight learns from it that the conflagration is rising with the gale, and that the flames will conquer.

These forward, inward, and backward looks are the motion and life of Taste. When that eye of the intellect is closed, or injured, the majesty of Genius is obscured, or broken. Men of brightest thoughts, walking abroad in their books, are unknown by the multitude. The Muse who inspired them conceals, with a thick mist, their shape and features from the rude stare of the bystanders—as the Olympian Lady enveloped the Trojans in the palace of Dido—to dawn upon the friendly and purified eyes of reflective Taste, in the fresh bloom of beauty, and in the perfect gracefulness of form.

Molière might read a comedy to his old servant, and alter it according to the effect which it produced, but her opinion could be useful only in sketches of manners, or descriptions of vulgar feelings. Suppose that the grandest pictures of Dante or Æschylus had been exhibited, and her decision on their comparative merits desired; the poet would have been a Judge leaving his court to consult the Crier on a question of law. There is a familiar story of a Scottish nobleman finding one of his shepherds in a field poring over "Paradise Lost," and asking him what book he was reading—"Please your lordship," was the answer, "this is a very odd sort of an author; he would fain rhyme, but cannot get at it." The shepherd might have understood Allan Ramsay; Milton was out of his reach.

But not even to its own kindred has Genius been always revealed. Horace censured Plautus. The Library of Petrarch wanted the "Divine Comedy," until Boccaccio sent it decorated with gold. Daniel, a contemporary of Spenser, and a versifier of much elegance, ridiculed the antique English of the "Faëry Queen." Walpole sneered at Thomson, and Gray could satisfy himself with admitting the "Castle of Indolence" to contain "some good stanzas." Hurd regretted that Milton had not written of angels in rhyme; Shenstone thought that Spenser might be enjoyed in a humorous light. Blackmore was the Homer of Locke. The critics of the Hotel de Rambouillet, with Voiture at their head, predicted the failure of Corneille; and Patru, quite a leader of fashion in books, dissuaded Fontaine from writing fables.

Jealousy may often explain blindness. When Le Brun heard of the death of Le Sueur, he said that he felt as if a thorn had just been taken out of his foot. Bellino warns Titian that he will never succeed in painting; and Titian, crowned with fame, scowls upon the dawning honors of Tintoretto. Pordenone, at Venice, kept a shield and dagger by his side. Not seldom the theologian, the poet, and the man of letters, display the same temper. Bossuet condemns the "Telemachus" of Fénélon; Corneille doubts the dramatic powers of Racine; and Voltaire smiles condescendingly at the humor of Le Sage.

VI.—TASTE, AN INHERITANCE AND A FASHION.

Taste has frequently an imaginary existence, unconnected with the intellect. It is merely hereditary or acquired, and descends from father to son with his prejudices and estate. The manor-house, the hounds, and Somervilie, go together. Certain authors are adopted into families. Bunyan has the sacredness of a legacy; the songs of Watts are bound up with earliest days at mothers' knees; and Gray's "Elegy" incloses a domestic interior of warmth and affection in every stanza. There are hymns which have been intoned through the noses

of three generations, and will probably delight the coming age with all the music and endearment of their ancestral twang. In such cases the heart, not the understanding, is the source of interest, and admiration is only a pleasure of memory.

Taste is often one of the aspects of Fashion. Folly borrows its mask, and walks out with Wisdom arm-in-arm. Like virtues of greater dignity, it is sssumed. The furniture and decorations of a room are arranged to indicate the serious and graceful sentiments of the occupant. Bishop Sanderson looks gravely on Petrarch through his gold frame. Boccaccio sparkles over a grim treatise of Calvin, and a ruffle is smoothed in Aquinas.

Addison sketched a student of this order, in whose library he found Locke "On the Understanding" with a paper of patches among the leaves, and all the classic authors —in wood, with bright backs. To such readers, a new book of which people talk is like a new costume which a person of celebrity has introduced. It is the rage. Not to be acquainted with it is to be ill dressed. The pleasure is not of literature, but of vanity. The pretended taste is a polite fraud of society.

When a fashion of this kind happens to spread, it takes the character of a disease, raging and vanishing with the virulence and speed of an epidemic. Marino in Italy, Gongora in Spain, and Cowley in England, are varieties of the same type. Butler, sitting with his chaplain, as his habit was, in a deep reverie, suddenly started up, with the exclamation, "Surely whole bodies of men sometimes lose their wits as instantaneously as an individual does!" The Bishop's conjecture might very well illustrate the breaking out of a popular fever in things concerning Taste.

This, like other attacks of delirium, is unmanageable while it lasts. Its will is absolute. Reynolds assured Northcote, that in the beginning of his own career the fame of Kneller was so universal, that a connoisseur presuming to suggest a competitor in Vandyck, would have been laughed to scorn. Spence's criticism on the "Odyssey" was pronounced by persons of reputation to be superior to Addison's papers on Milton. It is pleasant to know that sooner or later the fever departs, and Taste recovers the tone of health. Sixty years ago we meet with "Rasselas," "Telemachus," "Cyrus," and "Marcus Flaminius," moving as equals in fortune and rank. The authors had passed their examination for honors, and were sent before the world in brackets. Time has changed their places in the calendar. Johnson and Fénélon are household words, but who speaks of Sir Charles Ramsay, or Cornelia Knight?

Two other peculiarities may be noticed in the natural history of Taste. The first is the strong propensity in most people to make themselves and their views the measure of excellence. The scenical De Staël, always on the watch for stage effect, complained that Spenser was the most tedious writer in the world. Nor is the error confined to individuals. It is national. A country grows its taste like its fruit. Germany and romance inspire Schlegel; England and good sense rule Mr. Hallam. Read and contrast those two characters of a famous tragedy. "Why," asks Schlegel, "does the Romeo of Shakespeare stand so far above all the other dramas of that poet, except that in the first delightful gush of youthful passion he deemed that work a fitting shrine for the outpouring of his emotion, with which the entire poem thus became filled and interpenetrated?" "It may be said," observes Mr. Hallam, "that few, if any of his plays are more open to reasonable censure; and we are almost equally struck by its excellences and its defects. The love of Romeo is that of the most bombastic commonplace of gallantry, and the young lady differs only in being one degree more mad." Were two voices ever heard more contrary or positive?

The second peculiarity resides in what may be characterized as the Taste of the Market. In an age of high civilization, a publisher is a manufacturer. He supplies the demand, but rarely creates it. Helvetius has an amusing story of a person appearing before a tribunal and describing himself as a maker of books. The judge pleaded ignorance of his productions. "I quite believe you," answered the author, with tranquillity; "I write nothing for Paris. When my book is printed, I send the edition to America. I only compose for the Colonies." He who addresses his own century, and flatters its caprices, will

probably be as unknown in the next, as the scribbler for remote countries was in Paris.

VII.—A PURE AND CULTIVATED TASTE SELDOM FOUND.

Shenstone said that if the world were divided into one hundred parts, persons of original taste, educated by art, would only form a twentieth portion of the whole. Popular opinion is the old fable of the lion's great supper. The delicacies of the forest were spread before the guests; but the swine asked, "Have you no grains?" The most unpleasing shape of bad taste is a flippant confidence, with a strong show of appreciation. An entertaining French writer relates an experiment he made upon the musical feelings of animals. The spectator altogether unmoved was the one which outwardly had the most ear. He munched his thistles, and took no notice at all.

Dryden was certain, if Virgil and Martial had stood for a county, that the epigrammatist would have carried the election; but he consoled himself by reflecting that in matters of Taste the applause of the mob is altogether worthless, and that, not having lands of two pounds per annum in Parnassus, they are not privileged to poll.

Johnson enumerated three classes of literary judges: (1.) Those who give their opinion from impulse and feeling; (2.) Those who measure a line or a paragraph by rules alone; (3.) And those who, being familiar with the laws of composition, and skilful in applying them, are independent of all. He advised an author to try and satisfy the third class, to esteem the first, but to despise and reject the second. His judgment is upheld by distinguished authorities. "Whoever writes or acts by system," is a remark of Payne Knight, "may stand a chance of being uniformly and invariably wrong." That which pleases a refined and a reflective reader must be good, although the artillery of criticism be played upon it. The falling tear blots out Aristotle.

The most philosophical critic of the eighteenth century perceived that graceful and imaginative composition should be estimated chiefly by its impression upon the mind. Shaftesbury recommended an author to assemble the best forces of his wit, in order to make an assault on the territories of the heart. Reynolds spoke of taste as depending on those finer emotions which make the organization of the soul. Nor is a remark of Alison undeserving of remembrance, that the exercise of criticism always destroys for a time our sensibility to beauty, by leading us to regard the work in relation to certain laws of construction The eye turns from the charms of Nature to fix itself upon the servile dexterity of Art.

The unconscious testimony of Gray may be added. When he sent his "Ode on the Progress of Poetry" to Dr. Warton, he requested him not to show it to mere scholars, who could scan the measures of Pindar, and say the "Scholia" by heart.

(*To be continued.*)

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PART II. CHRONOLOGY.

☞ In the following Chronological List, it will be observed that the same particulars are, in a few cases, entered under different dates; but to all such, the authority from which it is taken is affixed. The references are generally made to those books which are most easily obtainable, in preference to scarcer and more expensive works. Further information on the subjects of each paragraph is, in most cases, given by the writers quoted.

B.C. 300. HAIR pencils for writing invented by the Chinese about this date.—MORRISON'S *Chinese Dict.* (introduction).

50. According to Chinese chronology the art of printing was discovered.

A.C. 145. The art of making paper discovered in China, previous to which printing was executed on silk or cloth.

600. The squares of ink, as now used, first introduced in China.—MORRISON'S *Chinese Dict.*

1040-48. Moveable type first used by the Chinese.—*Notes and Queries for Japan*, No. 10, p. 160. For further on Chinese printing, *see Chinese Repository* for May, 1850.

1239-70. Mabillon (*De re Diplomaticâ*) thinks that paper from linen rags was first made in the 13th century. A charter on paper of the year 1239 is in existence, but Montfauçon could find nothing later than 1270.

1285. Wood engraving invented about this year in Italy by "the two Cunio." This work was a representation in eight parts of the actions of Alexander the Great, with Latin verses.—PAPILLON'S *Traité Historique de la Gravure en Bois.* Paris, Vol. I, p. 84.

1390. Ulman Stromer established a paper factory at Nuremburg, in Germany. He wrote the *first* work ever published on the art of paper making.—SOTHEBY'S *Princ. Typ.*, Vol. III, p. 12.

*** Copies of all works marked with an asterisk (*) are exhibited in the show cases in the library of the British Museum, and the description given is condensed from the *Guide to the Printed Books Exhibited. Published by order of the Trustees.* 8vo. London, 1869. All those marked with a dagger (†) are from *Notes and Queries.* 4th Series, Vol. I, p. 12.

1420-30. *Ars Moriendi.* A German block book, supposed by some to be the earliest xylographic production in the form of a book.—SOTHEBY'S *Princ. Typ.*, Vol. III, p. 174.

1421. Caxton born (not 1412, as generally stated).—BLADES.

1423. The earliest dated print is the well-known and often-described St. Christopher in the Spencer Gallery. For remarks attempting to prove the date incorrect, *see Notes and Queries*, 4th Series, Vol. II, p. 194, *et seq.*

1438. Letters separately cut in wood about this date.—HANSARD'S *Typ.*, p. 31.

—— Caxton was bound apprentice to Robert Large: therefore the usual year ascribed to his birth (1412) must be erroneons.—BLADES.†

1441. Legacy from Large to Caxton of twenty marks; the other and older apprentices receiving larger amounts.†

1449. Caxton at Bruges, and defendant in the trial of John Selle *vs.* William Caxton.†

1450. Letters separately cast in metal about this date.—HANSARD'S *Typ.*, p. 31.

1453. Caxton came from Bruges to London to take up his Livery in the Mercers' Company. Caxton fined for not attending the "riding" on Lord Mayor's Day.†

1455. Bible, in Latin. The earliest complete printed book known, commonly called the Mazarine Bible, because the copy which first attracted notice in modern times was discovered in the library of Cardinal Mazarin. Supposed to have been issued from the press of Gutenberg and Faust, at Mentz, about 1455.*

1457. Psalter, in Latin. Printed at Mentz, by Faust and Schoeffer. The *first* printed Psalter; the *first* book printed with a date; and the *first* example of printing in colors, as shown in the initial letter.*

1459. The note of interrogation (?) *first* used by Schoeffer in the Psaultier (?) but it is not to be found in his *Art. Grammatical* of 1466.—PEIGNOT'S *Dict. Sup.*, p. 258.

1460. *Catholicon.* Mentz folio. Attributed to Gutenberg, said by Maitland to be the *first* book with a printer's name: by Dibdin the 4th, and by Cotton the fifth book with a date.—*Patent Office Catalogue*, p. 7.

1460. Bible in Latin and German. The earliest example of a book printed on both sides of the leaf with *metal* types. —OTTLEY'S *Hist. of Engr.*, Vol. 1, p. 135.

1462. Mentz taken, and the printers dispersed to other places.

—— Bible in Latin, Printed at Mentz, by Faust and Schoeffer. The *first* Bible with a date, and the *first* work divided by the date into two volumes.*

—— A letter from Caxton at Bruges to the Mercers at London.†

1463. Caxton appointed to the highest office a foreigner could hold at Bruges—"Governor of the English Nation." This was the connecting link between Caxton and the Court of the Duke of Burgundy.†

1464. A letter from the Mercers to Caxton at Bruges, sent by special courier. Caxton appointed an ambassador by Edward IV.†

1465. Letter from the Merchant Adventurers at London to Caxton at Bruges.†

—— *Lactantius Opera.* Folio. Printed at the Monastery of Subiaco by Sweynheim and Pannartz (Germans). The *first* book printed in Italy with a date. These printers were the *first* who used spaces between words.—TIMPERLEY, p. 128.

—— Cicero. *Officiorum libri tres.* Printed at Mentz, by Faust and Schoeffer. The *first* dated Latin classic printed, the *first* dated classic, the *first* book of a quarto size, and one of the two books in which Greek type was *first* used.

1466. Reply from Caxton to the Mercers, enclosing a letter he had received from the Earl of Warwick concerning trade regulations. This was the nobleman to whom the chess-book was dedicated. Also a reply from the Mercers' Company, signed by J. Tate, probably the same who erected the first paper-mill in England.†

1467. The *first* book printed in Rome was Ciceronis' *Epistolæ ad Familiares*, by Sweynheim and Pannartz, who also in this year *first* introduced Roman type.

1468. Caxton, with two others, is recommended by the Court of Mercers as a fit man to be sent by the King on a trade embassy.†

1469. *First* printing at Milan, by Philippus de Lavagnia, who printed *Miracoli de la gloriosa Verzene Maria.*

—— Cicero. *Epistolæ familiares.* Printed by Johannes de Spira; the *first* book printed at Venice.*

—— Tacitus. Printed at Venice by Johannes de Spira, about this year. The earliest work in which catch-words are found.

—— Caxton, as arbitrator, gives a judgment at Bruges.†

1470. *Scrutinium Scripturarum*, &c. Folio.

A copy with binder's name and date (1470) appeared in H. G. Bohn's Catalogue (No. 7943), where it is stated to be the earliest book known with the binder's name.

—— Signatures *first* used at Milan by Antonio Zorat—some say 1472. *See Dictionary of Terms.*

—— *Mamotrectus, seu expositio vocabulorum quæ in Bibliis, &c., occurrunt.* Printed at Beromünster (Ergoviæ), now Munster, in Lucerne.* The *first* book printed in Switzerland. *See* further Cotton, *art.* Berona.

—— Le Fevre. *Le Recueil des Histoires des Troyes.* Printed by Caxton.* This book is considered to be the first work printed abroad by Caxton, and the *first* book printed in French. *See* 1491.

—— Gasparinus Barzizius. *Liber epistolarum.* Printed at the Sorbonne, in Paris, by Ulrich Gering, Michael Friburger, and Martin Crantz.* The *first* book printed in France.

—— *A Sermon on the Presentation of the Virgin Mary*, printed at Cologne, this year, is the earliest book known to have the pages numbered.—COTTON's *Typ. Gaz.* (1831), p. 66.

—— Posts for letters invented in Paris University this year, in England 1581. TEGG's *Dict. of Chronology.*

1471. Arnold Therhoernen, at Cologne, was the first printer who used ciphers.—COTTON's *Typ. Gaz.* (1831), p. 66.

—— Sweynheim and Pannartz petition the Pope for assistance, and inform him that the number of books they had printed amounted to 12,475.—*P. O. Cat.*, MS. note, p. 9.

—— The translation of *The Recuyell of the Histories of Troye* finished. Printed a year or two later at Bruges, by Caxton, with the assistance of Colard Mansion.—BLADES.

1472. *De veneris*, by Petrus de Albano, printed at Mantua, has the initial word of the first page engraved on copper.

Panzer, who notices this book, observes: "Thus we have a proof that copperplate engraving was practised as early as 1472."

—— Johannes Kollhoff de Lubec, who printed at Cologne, "was the *first* who made use of signatures." (*See Dictionary, art. Signatures.*)—COTTON'S *Typog. Gaz.* (1831), p. 66.

1473. The Calendar of John de Gamunda, written in Latin in 1439. The earliest known Ephemeris. Printed at Nuremburg this year with wooden blocks.—*Patent Office Catalogue*, p. 9.

—— *Collectorium super Magnificat*, printed at Esslinga (Esslingen in Wurtemburg), by John Gerson. The *first* book in which printed musical notes are found.—COTTON'S *Typ. Gaz.* (1831), p. 91.

1474. *The Game and Playe of the Chesse.* Printed by Caxton, *near*, not *in*, Westminster Abbey. The *first* book printed in England.

—— *Berchorii Liber Biblie moralis expositionum interpretionumque historiarum ac figurarum veteris novique Testimenti.* Joh. Zeiner de Reutlingen artis impressorie magistrum (non pennâ sed stagneis characteribus) in oppido Ulmensi artificialiter effigatus. Folio. In the colophon we have the earliest use of the parenthesis on record.

1475. *Platinæ de Obsoniis et Honestâ Voluptate et Valetudine Libri.* Folio. Venetiis. 1475. The *first* printed book on Cookery, containing many curious receipts, treatises on articles of food, etc.

1475-6. Caxton sets up his printing-press *outside* (not inside) Westminster Abbey.—BLADES.

1476. Lascaris *Greek Grammar.* Printed at Milan by Dionysius Paravisinus, in 1476.* The *first* book printed in Greek characters.

—— *Kalendaris.* (Jo. de Montergio), Venetiis. Folio. 1476. Said to be the first book with printer and publisher's name and date on title instead of in the colophon.—*Patent Office Catalogue*, p. 30.

1477. Bettini. *El monte Sancto di Dio.* Printed at Florence by Niccolo di Lorenzo. 4to, 1477.* The *first* book with a date illustrated with copperplate engravings.

—— *Dictes and Sayinges of the Philosophres* printed: the *first* English book bearing the date of its printing.—BLADES.

1478. The first minute volume of which I have observed a notice is a *Diurnale Precum*, printed at Venice in 1478, which is in twenty-fours.—COTTON'S *Typ. Gaz.* (1831), p. 303.

—— St. Jerome. *Exposicio in Simbolum Apostolorum.* Oxonie, 1468.* Upon the strength of this date, the honor of printing the *first* book in England has been denied to Caxton, and claimed for Oxford. The date, however, is a typographical error for 1478.

1480. *Æsop's Fables.* Printed at Milan about this year.* The *first* Greek classic printed.

—— *A Book of the Chesse Moralysed.* Printed by Caxton near Westminster Abbey.* The second edition of the Game and Playe of the Chesse. The *first* book printed in England with woodcuts.

—— Saona. *Nova Rethorica.* The *first* book printed in St. Albans Abbey.*

—— First printing in London by John Lettou and Wm. Machlinia, near Allhallow's Church.

1481. *Liber Psalmorum.* Printed at Milan.* The *first* printed portion of the Holy Scriptures in Greek.

1482. *Euclid's Geometry, in Latin.* Printed at Venice by Ratdolt. *One of the first* books printed with diagrams.*

1483. *Dialogus Creaturarum moralizatus.* The *first* book printed in Sweden, at Holmia (Stockholmia) by Johannes Snell. —COTTON'S *Typ. Gaz.* (1831), p. 122.

—— *Concilium Buch.* Folio. Augspurg [*sic*], 1483. The book of the Council held at Constance (in German). The most ancient armorial (book of arms) known, containing 1156 coats of arms) and 44 woodcuts.—LIBRI'S *Sale Catalogue*, lot 160 (1862).

—— *Speculum Xristiani.* John Watson. W. Machlinia. 4to, [n. d.] The first book in the English language containing poetry.

1486. *Le Livre du Roy Modus et de la Reyne Racio.* Printed at Chambéry, in Savoy, by Anthoine Neyret.* One of the earliest works on hunting, &c.; the Book of St. Albans on the same subject being of the same date.

—— The Book of St. Albans. *The Bokys of Haukyng and Huntyng, and also of Cootarmuris.* Written by Dame Juliana Barnes or Berners, Prioress of Sopwell Nunnery, near St. Albans. Printed in St. Albans Abbey;* described in Dibdin's *Bibl. Spencer*, Vol. IV, 373.

—— Breydenbach. *Opus transmarinæ peregrinationis ad sepulchrum dominicum in Jherusalem.* Printed at Mentz. One of the earliest books of travels, and the *first* illustrated with folding views.*

—— The oldest mandate for appointing a Book Censor is dated January 4, 1483, from Rome; but the *first* Book Censors were appointed in 1480.—TIMPERLEY, p. 166.

1487. A *Propertius*, printed at Bologna, is said to be printed *in commune a Benedicto Hectoris Librario, et Platone de Benedictis impressore.* Dr. Cotton, who mentions the work, asks, "Is not this the earliest instance on record of a printer and bookseller joining in the expense of publishing a book?"—COTTON'S *Typ. Gaz.* (1831), p. 37.

1488. The *first* Bible in Hebrew characters, printed at Soricina, in Italy.* Cotton (*art.* Sora) doubts if this place was in Naples or in Spain, and gives the date from 1485 to 1490. De Rossi, whose opinion he is inclined to follow, inclines to believe it of Spanish or Portuguese rather than of Italian origin.

1490. "The art of engraving and working from plates of copper, which we call prints, was not yet appeared or born with us till about the year 1490."—EVELYN, quoted in *Abridgment of Specification of Printing*, p. 26.

1491. Calandro (Filippo). *De arithmetica opusculum.* Sm. 8vo. Florence, 1491. The *first* printed work on arithmetic. *See* De Morgan's *Arithmetical Books.*

—— Caxton died. The *first* book printed in England is erroneously supposed to be *The Game and Playe of the Chesse.* Its translation only was made in 1474, and it was printed at Westminster about 1480.—BLADES.

1491. A little tract, in the German language, entitled *De Algorism*, and having date 1390, explains, with great brevity, the digital notation, and the elementary rules of arithmetic.—LESLIE'S *Philosophy of Arithmetic.*

1493. *Epistola Christofori Colom: de Insulis Indie supra Gangem nuper inuentis.* Printed at Rome by Eucharius Argenteus [Silber].* This celebrated letter of Columbus, written eight months after his discoveries, and translated into Latin by Aliander de Cosco, is the first printed document relative to America.

1495. Bartholomæus de Glanvilla. *De proprietatibus rerum.* Translated into English by John Trevissa. Printed by Wynkyn de Worde, at Westminster, about 1495. The *first* book printed on paper of English manufacture, made at Hertford, by John Tate; the *first* paper-mill having been set up there in the reign of Henry VIII.*

—— The art of printing music introduced into England.

—— Ramirez de Lucena. *Repeticion de Amores.* Probably printed at Salamanca, about 1495. The *first* practical work on Chess; that by Caxton being a moralization of the game.

1501. *April. Virgil.* Printed at Venice, by Aldus.* The *first* book printed in Italic type and the earliest attempt to produce cheap books by compressing the matter into a small space, and reducing the size of the page.

—— Petrarch. *Sonetti e Canzoni.* Printed at Venice, by Aldus.* the *first* Italian book printed in Italic type.

—— *Horatius. First* Aldine edition, printed at Venice.*

1502. Dante. *Terze Rime.* Printed at Venice, by Aldus.* Renouard quotes this edition of Dante as the *first* in which Aldus employed the device of the anchor.

1505. Pelegrin. *De artificiala Perspectivâ.* Toul.* The *first* work on Perspective.

1507. Printing *first* established at Edinburgh this year, under the protection of James IV.—CHALMERS' *Life of Ruddiman*, p. 80.

—— Hylacomylus *Cosmographiæ Rudimenta.* Printed at St. Dié, in Lorraine.* In this work it was *first* proposed that the name *America* should be given to the continent now so called.

1509. *A Breviary for the Church of Aberdeen.* Published at Edinburgh; claimed to have been printed there, but most probably executed at Paris. HUMPHREYS' *History of Printing*, p. 205.

1510. (*Circa*). Vellum binding began to be stamped about this year; leather and oaken boards still earlier.—HANNETT'S *Bibliopegia.*

—— *Opera Nova Contemplativa, &c.* The *last* block book printed at Venice about 1510, by Giovanni Andrea Vavasori.—*Patent Office Catalogue*, p. 12.

1514. Historical subjects began to be used for stamped covers instead of arabesque.

1521. Caleni (Galeni) *Pergamensis de Temperamentis, &c.* Said to afford the *first* specimen of copperplate printing in England. Impressum apud preclaram Cantabrigiam per Joannem Siberch. Anno MDXXI. DIBDIN'S *Typographical Antiquities*, Vol. 1, p. 25.

—— Lucian. *Lepidissimum opusculum περι δυψαδων.* H. Bulloco interprete. Printed at Cambridge, by John Siberch.* One of the *first* books printed at Cambridge.

1528. Andrew Matthew, Acquaviva Duke of Altri and Prince of Terano in the kingdom of Naples, published the *first* Encyclopædia, 2 vols., folio. He died in 1528.—TIMPERLEY'S *Dictionary*, p. 469.

1529. *The New Testament.* Printed at Cologne, by P. Quentell.* A fragment of the *first* edition of Tyndale's translation, which he was printing at Cologne, when he was interdicted and obliged to quit the city through the machinations of Cochlæus. This is also the earliest specimen of a printed version of the Scriptures in English. The only remaining fragment of an edition of 3000 copies.

1531-44. Antoine Augereau, or Augurellus, was the first to cut punches for Roman letters in France.—*Biog. Dict., Soc. U. K.*

1536. The *first* well-authenticated case of a book printed in Edinburgh, by Thomas Davidson.—HUMPHREYS' *History of Printing*, p. 205.

1538. *Columbetes, sive de arte natandi, dialogus & festiuus et incundus lectu, per Nicolaum Wynman, Ingolstadii linguarum professorem publicum. Propertius, lib.* 2. Anno MDXXXVIII. The *first* work on Swimming.—*A Few Words on Swimming*, by R. HARRINGTON.

1539. The great Cromwell Bible. Tne *first* by authority in England.—TOWNSEND.

1540. *The Birth of Mankind*, otherwise called the "Woman's Book," dedicated to Queen Catherine this year, is stated to be the *first* book with copper cuts in England. —STRUTT'S *Dict.*, Vol. VIII, p. 18. Chambers, in his Dictionary, wrongly asserts that John Speed was the first to introduce copper plates into this country from Antwerp in the time of James I.

1543-4. Zumarraga [first Bishop of Mexico]. *Doctrina breve.* 8vo. Mexico. Supposed to be the earliest existing book printed in America.

See facsimile of a page under *Miscellaneous* in this volume.

1550. *First* printing in Ireland. *The Liturgy.* By Humphrey Powell.—HAYDN.

—— The earliest English Song, separately printed upon a single sheet, is believed to be one upon the downfall of Richard Lord Cromwell, A.D. 1550.—TIMPERLEY, p. 89.

—— The colon (:) first used in Bales' *Actes of English Votaries* (B. L.); very sparingly, but frequently, in Elyot's Governor, 1580.—TIMPERLEY.

1553. The note of admiration (!) used first in Edward VI's Chatechism.—TIMPERLEY.

1556. *May* 4. Charter of the Stationers' Company; confirmed by Queen Elizabeth, November 10, 1559.

1558. Berenger de la Tour. *L'Amie des Amies.* Printed at Lyons, by Granjon, in cursive characters, termed Caractères de Civilité, invented by him.*

—— *November* 12. A bill introduced into the House of Lords prohibiting printing books, &c., without license, but it never reached the Commons.

—— Died, Robert Recorde, M.D., Physician to Queen Mary, a native of Tenby, Pembrokeshire. The *first* original writer on arithmetic in English; the *first* on geometry: the *first* person who introduced a knowledge of algebra

into England; the *first* in this country who adopted the Copernican system. The inventor of the present method of extracting the square root of multinominal algebraic quantities.—HALLIWELL'S *Connection of Wales with the Early Science of England*, p. 4.

1559. Queen Elizabeth, in the first year of her reign, issued an injunction relative to burning books, ballads, &c.—CARDWELL'S *Documentary Annals*, Vol. 1, p. 229. This injunction was the origin of the licensing system, which continued until 1697. H. Cooper in *Notes and Queries*. Nov. 23, 1850.

1561. *Gorboduc*, or *Ferrex Porrex*, the *first* English tragedy.

—— *Compendio Spiritual da Vida. Christiana Goa.* 1561, 12mo.* The *first* book printed in the East Indies.

1566. Supposed date of printing of *Ralph Roister Doister*, by N. Udale. The *first* English comedy. *See* Arber's *English Reprints*, and note in Appendix.

1572. *De antiquitate Britanicæ Ecclesiæ*, by M. Parker, Archbishop of Canterbury. London. Folio. The *first* book privately printed in England.

1575. *El Conde Lucanor* first found its way into print this year, when it was published at Seville, under the auspices of Argote de Molina. It was again printed at Madrid in 1642. Both editions are among the rarest books in the world.

For other editions, *see* preface to Dr. James York's translation (London, 1868), first done into English from the Spanish, "made from the Madrid edition of 1860, which was founded upon the Collection of the earlier editions and existing manuscripts."

1576. Lambardie (William). *A Perambulation of Kent, &c., &c.* 8vo. The *first* English county history.

1585. *Warsevicius* (Christ), Memorabilium Rerum et Hominum coævorum descriptio ab orbe conditio ad an. 1585. *Cracoviæ typis Wirzbiætiæ*, 1585. 4to. The *first* example of contemporary history displayed in a tabular form.—PUTTICK AND SIMPSON'S *Cat.*, Dec., 1864, Lot 1363.

1587. The *first* Almanac printed in Ireland, by William Farmer. Dublin. 4to.

1588. *Characterie: an Art of Short, Swift, and Secret Writing by Character.* Printed by J. Windot, London, 12mo, by Dr. Timothy Bright. The *first* work in English on shorthand. Savage, Librarian.

1588. Aske (J.) *Elizabeth Triumphans, concerning the Damned Practices that the Devilish Popes of Rome have Used, &c.* Printed by T. Urwin for T. Sabbin. 4to. *One of the first*, if not the *first*, attempt at blank verse in English. —HEBER'S *Sale Catalogue.*

1590. *De missione Legatorum Japonensium ad Romanam curiam.* Macao.* The *first* book printed by Europeans in China.

1591. Ariosto. *Orlando Furioso.* Translated by Sir John Harrington. Printed at London. "The pictures cut in brasse are by the best workemen in that kinde in this land—for mine owne part I have not seene anie made in England better.—As for other books in this realme, yet all their figures are cut in wood and none in metall." This is sometimes, but erroneously, called the earliest English book with copperplate engravings.*

1595. First part of a printed Catalogue of Books for sale in England was published by Andrew Maunsell, London, 1595, folio. The second part appeared the same year. The third part promised, never appeared. *See* a notice of it in the *Athenæum*, Vol. I, p. 43–45. For the progress of sale catalogues, *see* Nichol's *Lit. Anecdotes*, Vol. III, pp. 608–693.

1601. Blaew, a printer at Amsterdam, improved printing presses, by a contrivance with which the platen recovered itself with a spring.—*Abridg. Specif. of Printing*, p. 21.

1603. James I appointed Sir Thomas Bodley *founder* of the library at Oxford, which in this year contained 2000 volumes. He also persuaded the Stationers' Company to give the library a copy of every book that was printed.—TIMPERLEY, p. 445.

—— The English army subscribed £1800 to purchase a library for Trinity College, Dublin, to commemorate their victory over the Spaniards at Kinsale.

—— *Oct.* 20. The Company of Stationers in London obtained a patent from James I for the sole printing of *Primers*, *Psalms*, and *Almanacks*, renewed 1606, which continued in force until a late date.—TIMPERLEY, pp. 444–445.

1605. Died, John Stowe, historian and antiquary.—TIMPERLEY, p. 447.

1606. A book printed on *white silk* at Nismes, in France; *perhaps* the *first* in Europe on this material.—*Id.*, p. 449.

1607. Printing introduced into Eton by Sir H. Saville, who prepared a font of Greek type, which was in those days vulgarly called *silver letter*,—not from being cast in silver, but from the beauty of the letter.—COTTON, 2d Series, *Typ. Gaz.*, p. 92.

—— *July* 16. At an entertainment given to James I, by the Merchant Tailors' Company, the National Anthem, "God Save the King," was *first* performed by the composer, Dr. John Bull.—TIMPERLEY, p. 450. So says Clark, in his account of the National Anthem (Lond. 1822, 8vo); but this is disputed. *See N. and Q.*, 1st Series, Vol. III, pp. 137, 412; and Vol. X, p. 301.

1608. *Characters of Virtues and Vice*, by Joseph Hall. London. 8vo. The *first* English work in the form of Epistles. *See* the Preface; also Hayley's *Life of Cowper*, Vol. I, p. 55.

—— *The Book of Common Prayer*, translated into Irish by William O'Donell, Archbishop of Tuam. Printed in Dublin by John Franction.

1610. The *first* stone laid of the Bodleian Library. The *first* catalogue of The Bodleian Library, published 1605. 4to.—TIMPERLEY, p. 454.

—— *First* English translation of Camden's *Britannia*.—TIMPERLEY, p. 455.

1611. The present English translation of the Bible published. Folio.

1616. *April* 23. Died, William Shakespeare, at Stratford-on-Avon (born Sept. 23, 1564); and the same day, Michael Cervantes (born October 9, 1547), the author of *Don Quixote*, at Madrid.

1617. *May* 17. Died, Jacob Augustus de Thou, whose celebrated library was sold in 1677.

1618. The *first* English *Pharmacopœia*, compiled by Sir Theodore Mayerne, a Frenchman, who introduced the weight of Troyes, in Champagne, in preference to the English ones. Before this time such works were designated *Antedotarium Generale*.

1620. *Novum Organon*, by Lord Bacon. Folio, first edition.—TIMPERLEY, p. 467.

1620. William Jansen Blaew, printer, at Amsterdam, made improvements in the construction of printing presses.—TIMPERLEY, p. 467.

1621. Printing introduced into Aberdeen.

—— *Anatomy of Melancholy*, published at Oxford by Democritus Junior, *i.e.*, Robert Burton.

1622. John Baron Napier, of Merchiston, Scotland, the inventor of Logarithms, died. His *first* work on the subject was printed by Andrew Hart, Edinburgh, 1614. 4to. —TIMPERLEY, p. 471.

—— *Aug.* 23. *The certain News of the present Week*, sm. 4to, published; considered by some the *first* English newspaper.—TIMPERLEY, p. 471.

1623. The *first* folio of Shakespeare's complete works, published by Isaac Jaggard and Edward Blount. The second folio was in 1632, and the third in 1665.

—— *Nov.* 9. William Camden died, aged 72.

1632. Book Catalogues first published in Ireland.—TIMPERLEY, p. 484.

1634. Flock or velvet paper for "hangings" patented in France by Jerome Lanyer.—*Abridg. of Specif. of Print.*, p. 28.

1639. Robert Barker (of London) printed for Charles I a newspaper at Newcastle-upon-Tyne. The *first* provincial newspaper published in England.—TIMPERLEY, p. 494.

1640. The *first* book printed in America (north of Mexico) was the *Bay Psalm Book*, printed at Cambridge (Mass.) In Trübner's *Guide to American Literature*, p. xxxix, the date given is 1640.—*N. and Q.*, Aug. 15, 1857.

—— The Star Chamber abolished.

—— Somner's *Antiquities of Canterbury*. 4to. Said to have been the *first* book published in England with an appendix.—*N. and Q.*, 1st Series, Vol. XI, p. 301.

1644. *Areopagitica;* a Speech of Mr. John Milton for the Liberty of Vnlicenc'd printing to the Parliament of England. *London:* printed in the yeare 1644.

n ably-edited, neat, and cheap reprint is given in Mr. Edward Arber's series of *English reprints.*

1653. *First* edition of Izaak Walton's *Compleat Angler*.—TIMPERLEY, p. 520.

1657. *Biblia Sacra Polyglotta edidit Waltonus.* London. 6 vols., folio. The *first* book published by subscription in England.—TIMPERLEY, p. 524.

1659. The *first* book printed in New England, *The Freeman's Oath*, and an Almanack.—HAYDN. Townsend says 1638, at Cambridge, Mass.—[Erroneous. *See* 1640.]

1661. Franking Letters by Members of Parliament began; abridged in 1764; again, 1774; and done away with on introduction of penny postage in 1837.

—— The *first* Bible in America, printed at Cambridge. It was a translation into the Natick dialect, made by the Rev. John Eliot; and Dr. Cotton Mather states that it was all written with one pen.—TIMPERLEY, p. 528.

—— *Jan.* 8. *Mercurius Caledonius.* The *first* newspaper of Scotch manufacture published at Edinburgh.—TIMPERLEY, p. 530.

1662. *The Book of Common Prayer*, revised by authority, called the *Sealed Book.*

1663. Sir Robert L'Estrange obtained the newly-created office of Surveyor of the Imprimery and Printing Presses.—TIMPERLEY, p. 553.

1664. *The Book of Common Prayer* in Welsh. 4to, black letter. About this time black letter began to give way to Roman type. Beza's *Bible*, in sm. 4to, was one of the *first* works so printed, with small, neat woodcuts.

—— Poor Robin's Almanack *first* published.

1665. *The Philosophical Transactions.* The *first* published scientific periodical in England.

1666. *Sept.* 4. The Great Fire of London. Books to the value of over £200,000 in quires stored in the vaults beneath St. Paul's Cathedral, and in the adjoining warehouses, were destroyed.

1667. *The Empress of Morocco*, a tragedy by E. Settle, published. The *first* play illustrated with engravings.—TIMPERLEY, p. 548.

1673. The *first* almanac in England in the present shape. Compiled by Maurice Wheeler, Canon of Christ Church, Oxford; published at Oxford.—TIMPERLEY, p. 547.

1674. *Nov.* 9. Died, John Milton.

1676. *First* book auction in England was Dr. L. Seeman's, and sold by William Cooper, Bookseller, in Warwick Lane.

1677. *A Collection of the Names of Merchants living in and about the City of London.* London. 1677. Reprinted and edited by J. C. Hotten. London. 1863. 16mo. The *first* London Directory.

—— The *first* almanac published in Scotland (in Aberdeen) by Mr. Forbes.—TIMPERLEY, p. 552.

—— A Type Foundry worked at Oxford.—*Id.*, p. 552.

1681. *The Edinburgh True Almanack* first published. The *first* Scotch almanac about the beginning of the 17th century.

1683. Moxon. *Mechanick Exercises.* 4to. Published in 24 Nos. Hansard says about 1686. The *first* practical work on the mechanical art of printing.—SAVAGE, p. 9.

1688. *Historical Account of Books and Transactions of the Learned World.* Edinburgh. This was the *first* review of books published in Scotland (or in Great Britain).—TIMPERLEY, p. 571.

—— *First* book auction in Scotland by Andrew Anderson, in Edinburgh.

1689. *Weekly Memorials, or an Account of Books lately set forth; with other Accounts relating to Learning.* The *first* English Review commenced January 19th.—TIMPERLEY, p. 572.

1690. White paper *first* began to be made in England; all before was brown only.

1694. The last restrictive laws against the press expired, and from this time it has generally been considered to be free.—TIMPERLEY, p. 577.

1699. *Telemachus*, by Fénélon, *first* published in 4 vols.

1701. A bill brought into Parliament imposing a penny stamp duty on newspapers, but it did not pass into a law.—TIMPERLEY, p. 584.

—— Johannes Müller, pastor of the German Church at Leyden, devised a plan of printing by cementing the type at the bottom into a solid mass—in fact, stereotype. The *first* trial was made with a book of prayers printed by W. Müller (the inventor's son) this year.—BARBIER'S *Catalogue*, No. 1316.

[TO BE CONTINUED.]

1704. *The first* newspaper printed in America, the *Boston News Letter*, by Bartholomew Green.—TIMPERLEY, p. 589.

—— *Oct.* 28. Died, John Locke (born in 1632).

1707. *Principles and Duties of Christianity*, by Bishop Wilson, the first book printed in the Manx language, probably an edition appeared a few years earlier—1669?

Note page 93 to Waldron's "Isle of Man," published by the Manx Soc., Vol. XL.

1709. *Daily Courant*, *first* daily paper in England, appeared every day except Sunday.

—— *Testamentum Novum Syriacum.* Lud. Bat. 4to. The *first* book stereotyped. *See* report of the Baron De Westreenen de Tiellandt, at the Hague, 1833. Camus speaks of the attemps of Van der Mey in Holland in 1711, but did not know of this attempt in 1709; Ged's attempt in Edinburgh is said to have been made in 1725, but his *Sallust* was not published until 1744.

—— An Act of Parliament "for the Encouragement of Learning," giving an author fourteen years' title to his own writings, and claiming nine copies of every work for certain libraries. Previous to this act the author's title was considered perpetual.—TIMPERLEY, p. 593.

—— No. 1 of the *Tatler*, by Sir R. Steele.

1711. No. 1 of the *Spectator*, by Addison.

1712. The newspaper stamp imposed—halfpenny on a half-sheet and one penny on a whole sheet: shortly after removed, but imposed again in 1725.

1713. The Clarendon Press, opened, but the old imprint, E Theatro Sheldoniano, continued until 1759.—TIMPERLEY, p. 6

—— *Dec.* 14. Died, Rev. Thomas Rymer, compiler of the *Fœdera*, in 20 vols., folio, the first of which appeared in 1704.

1714. The *first* books of music published in America, by Rev. John Tofts, of Newbury, Mass.—*N. and Q.*, 2d Series, Vol. IV, p. 105.

—— The *first* English Bible printed in Ireland, at Belfast, by John Blow.

1724. Benjamin Franklin worked in London as a journeyman printer: returned to America in 1726.

1728. The *first* paper-mill in America, at Elizabethtown, New Jersey.—*N. and Q.*, 2d Series, Vol. IV, p. 105.

1731. *The Gentleman's Magazine*, commenced by Edward Cave, printer, at St. John's Gate, Clerkenwell.

1734. Dr. Sterne, Bishop of Clogher, gave £1000 to Trinity College, Dublin, for the purpose of erecting a printing office.

1740. The *first* circulating library in London, by a bookseller, named Wright, No. 132 Strand.—TIMPERLEY, p. 664.

1744. Sallust. *Belli Catilinarii et Jugurthini historiæ.* Edinburghi, Guil. Ged, aurifaber Edinensis non typis mobilis, sed tabellis ut vulgo fieri solet seu laminis fusis excudebat. 1744. One of the earliest specimens of stereotype printing, by William Ged, a goldsmith, of Edinburgh.

1745. Died, Dr. Jonathan Swift, in Dublin (born in Dublin, November 30, 1667).

1746. The *Aberdeen Journal*, the *first* newspaper or periodical work north of the Frith of Forth.—TIMPERLEY, p. 674.

1758. *Virgilius*, 8vo, printed by Baskerville, Birmingham. His *first* issue, and the *first* work printed on woven paper.

1751. About this date bookbinders began to use *sawn-backs*, whereby the bands on which the book is sewn were let into the backs of the sheets, and thus no projection appears, as seen in all bindings of a previous date. It is supposed to have been *first* used by the Dutch. It soon superseded the old method. Bands were afterwards only used for school books. Previous to this time calf-gilt (*see* Dictionary) was the fashion, and open backs had been very little used.

1753. The British Museum established by Act of Parliament.

1754. *June. No.* 1 *Annual Register*, printed by R. Dodsley.

1755. Smith's *Printers' Grammar*. The *first* work of the kind in English.

—— *First* edition of Dr. Johnson's *English Dictionary*, for which he received £1575.

1756. From 1700 up to this date the yearly average of new books (including tracts) was 93.—TIMPERLEY, p. 697.

1757. Horace Walpole's private press at Strawberry Hill established.

1761. The Stamp Duty on newspapers was made a penny, or £4 1*s.* 8*d.* for the 1000 sheets.

1764. *January* 24. Harvard College, Cambridge, Mass., destroyed by fire, and the State Legislature immediately voted funds to erect a new building. The library contained, in 1858, 75,500 volumes.—GUILD's *Librarian's Manual*, p. 121.

1768. Circulating Libraries *first* established by Samuel Fancourt, who died this year.—WATT's *Bib. Brit.* *See* 1740.

1769. The *Nautical Almanack* commenced by Dr. Maskelyne, continued by Government, and generally published *three* years in advance.

1770. Luckombe (Philip). *History and Art of Printing.* The most satisfactory work of the kind to be met with. Always quoted from by subsequent writers.

1772. The Bible first printed in the Manx language—considered the standard of the orthography of the language.

1774. Irish Newspapers *first* stamped.

1776. *May.* The Newspaper Stamp Duty increased to three half-pence.

1783. Logographic Printing (words cast in one piece) patented by H. Johnson and Jno. Walter of the *Times.* Soon disused.—HAYDN.

1784. Embossed Printing for the blind, invented by Valentine Hally.—TOWNSEND.

1787. *Aug.* The Newspaper Stamp Duty advanced from three half-pence to twopence; in 1794 to twopence half-penny; and in 1797 to threepence half-penny. In 1815 the highest rate of the stamp was obtained, when the amount was fourpence.

1790. *April* 17. Died, at Philadelphia, Benjamin Franklin; born in Boston, 17th Jan., 1706.

1798. Earl Stanhope perfected the press that bears his name.—*Abridgment of Specification of Printing*, p. 22.

1800. Litnographic printing invented by Aloys Senefelder.

1811. The sheet H of the April number of the *Annual Register*, the *first* work printed by a Machine.—TOWNSEND.

1814. *Nov.* 28. *The Times* printed by steam power; the *first* use of steam in printing.

1817. Lithographic Printing introduced into England by R. Ackerman.

—— The *first* book printed by steam power was Dr. Elliotson's edition of *Blumenbach's Physiology.—Notes and Queries*, March 22, 1856.

1823. *May* 20. *The whole Chinese Version of the Scriptures* was finished at Malacca.—COTTON'S *Typ. Gaz.*

1827. Printing in raised letters for the blind.—HAYDN.

1828. Publication of the *British Almanac* by the Society for the Diffusion of Useful Knowledge. The first really useful almanac.

1829. *Jan.* 19. *The Times* issued for the first time in a double sheet, previous to which the Supplement had to pay the two-penny stamp.

1834. The heavy tax on almanacs of 1*s.* 3*d.* each abolished.

1836. The Newspaper Stamp Duty was reduced to a penny, and a half-penny on supplements; and again in 1854, the compulsory use of the stamp was abolished, except as the means of passing the papers through the post.

1844. *June* 6. Patent (No. 10,219) of the Anastatic process of printing enrolled. (Communicated by James Woods.)

1850. The first "Libraries Act" received the Royal assent, 14th of August this year; repealed in order to be amended 1855, and a new act passed. Amended by the act now in force (29 and 30 Vic., c. 114).

1856. The large colored prints of the *Illustrated News* begin.

1870. *Sept.* 24. During the siege of Strasburg, the magnificent library in the Temple Neuf was set on fire by a bomb-shell and totally destroyed, together with a museum of paintings in the Place Kleber.—*Times* newspaper, Oct. 8 and 12, 1870.

—— *Oct.* 1. A reduction in the book-postage, and the introduction of half-penny postage cards and half-penny stamps for newspaper and printed matter.

PART III. USEFUL RECEIPTS.

To Remove Stains of Oil, Grease, Ink, &c.—Chlorine water, or a weak solution of chloride of lime, removes stains, and bleaches the paper at the same time, but this involves pulling the book to pieces. If the stains are small, they may be removed with a weak solution of chloride of lime—a piece, the size of a nut, to a pint of water, a camel's hair pencil, and plenty of patience.—Hannett's *Bibliopegia*, p. 390.

Another.—Spirits of salts, diluted with *five* or *six* times its bulk of water, applied to the spot, and after a minute or two washed off with clear water, removes stains of writing ink. Chlorine water, or solution of chloride of lime, is better and easier to manage.—*Ib.*, p. 390.

Another.—Oxalic, citric, or tartaric acid may be applied upon paper or plates, without fear of damage. These acids do *not* affect printing ink.—*Ib.*, p. 391.

To Remove Iron Stains.—Apply, *first*, a solution of sulphuret of potash (liver of sulpher), and afterwards one of oxalic acid. The sulphuret acts upon the iron, and renders it soluble in diluted acids. All solutions for taking out stains must be well washed out of the paper, or they will rot it.—*Ib.*, p. 391.

Grease or Wax Spots.—May be removed by washing the part with *ether*, *chloroform*, or *benzine*, and placing it between white blotting-paper; then pass a hot iron over it.—*Ib.*, *ib.*

Another.—A more expeditious, and by some thought the best way, is to scrape fine *pipe-clay*, *magnesia*, or *French chalk*, on *both* sides of the stain, and apply a hot iron above, taking *great care* that it be not too hot. The same process will remove grease from colored calf; even if the spot be on the under side of the leather it may thus be clearly drawn right through.—*Ib.*, *ib.*

Another.—After gently warming the paper, take out all the grease you can with blotting-paper and a hot iron, then

dip a brush into *essential oil of turpentine*, heated almost to ebullition, and draw it gently over *both* sides of the paper, which must be kept warm. Repeat the operation until all is removed, or the thickness of the paper may render necessary. When all the grease is removed, to restore the paper to its former whiteness, dip another brush in ether, chloroform, or benzine, and apply it over the stain, *especially the edges* of it; this will not affect printers' or common writing ink.—*Ib.*, p. 392.

Removing Oil Stains from Books.—In *Notes and Queries*, for December 10, 1863 (p. 495), a correspondent, J. C. Lindsay, writing from St. Paul, Minnesota, says, "The remedy is *sulphuric ether*. If the stains are extensive, I am in the habit of rolling up each leaf, and inserting it in a wide-mouthed bottle, half full of *sulphuric ether*, and shaking it gently up and down for a minute. On removal, the stains will be found to have disappeared; the ether rapidly evaporates from the paper, and a single washing in cold water is all that is required afterwards. Mineral naphtha oil and benzine possesses the same qualities of dissolving tallow, lard, wax, or similar substances of this class. Naphtha is an excellent solvent, but unless exceedingly pure is apt to tint the paper. Ether and chloroform, although more expensive, are much more pleasant, efficient, and safe to use. Any operations with ether, chloroform, or benzine; should never be conducted by candlelight, as their vapor is apt to kindle even at several feet from the liquid."

To Kill and Prevent Bookworms.—Take one ounce of camphor, powdered like salt, one ounce of bitter apple, cut in halves, mix, and spread on the bookshelves, and renew every eight or ten months. (N. B.) If bitter apple (Colocynth) cannot be procured, use tobacco.—William Bates, in *Notes and Queries*, Jan. 18, 1868.

Scent of Russia Leather.—This peculiar odor, which some persons like, but to many is very disagreeable, is given with Empyreumatic oil of the birch.—Hannett's *Bibliopegia*, p. 394.

Perfume of Books.—Musk, with one or two drops of oil of Neroli, sponged on each side of the leaves and hung up to dry, will give a powerful odor. A more simple plan is, to place a vial of the mixture on the bookcase, or place there pieces of cotton impregnated with oil of cedar or of birch.

Of Giving Consistency to Bad Paper.—Make a strong size, in proportion of one ounce of isinglass or gelatine to a quart of water, and boiled over the water; afterwards add a quarter of

a pound of Alum: when dissolved, filter through a sieve. The paper must be passed through the size at a heat wherein the hand may be held; then hung on lines to dry gradually; not exposed to the sun in summer, or a room too warm in winter: afterwards press.—*Ib.*, *ib.*, p. 393.

Polishing Old Bindings.—Take the yelk of an egg, beat it up with a fork, apply it with a sponge, having first cleansed the leather with a dry flannel. When the leather is broken, rubbed, or decayed, rub a little paste into the parts to fill up the holes, otherwise the glair would sink into them and turn them black. To produce a polished surface a hot iron must be passed over the leather.

Another.—The following is, perhaps, an easier, if not a better, method: Purchase some "Bookbinders' Varnish," which may be had at any color shop, clean the leather well, as before, if necessary, using a little water to do so, but be sure to rub *dry* before applying the varnish, which may be done with wool, lint, or a very soft sponge. Be sure to rub *dry* before varnishing.—*Notes and Queries*, 2d Series, Vol. x, p. 401.

Another.—A little glue size, used very thin, is better than beeswax and turpentine. The very best is a varnish made in France, called "French Varnish for Leather," and is sold at fourteen shillings a pound. It may be had at Manders', in Oxford Street, or any good varnish maker. There is a common sort, to be had at Reilly's varnish factory, 19 Old Street, Saint Luke's, at three and sixpence a pound.—*Notes and Queries*, 2d Series, Vol. ix, p. 423.

Varnishing Old Books.—A writer in *Notes and Queries*, 2d Series, Vol. ii, p. 155, says: "Little can be done by compositions to preserve leathers; but, in some cases, varnish may tend somewhat to repel the action of the atmosphere and deleterious gases, but it is apt to harden the leather at the joints where the greater action takes place in opening a book. No doubt old bindings may be *furbished* up, but some composition to replace the unction dried out of the leather, without staining or injury, so as to render it pliable and soft, is still a desideratum. Want of ventilation does much harm. Books want air. The library of the *Athenæum* suffered so much some time ago from gas and heat, that the backs of calf bindings crumbled upon touching. Light, without injury to color—moisture, without mildew, and air without soot—are as necessary to a library as to a greenhouse."—Leslie Semmes, f.s.a.

London gas, which produces sulphurous and sulphuric acids in burning, is a great enemy to bookbinding. Libraries containing choice bindings should *never* be lighted with gas.

To Cleanse Wood Blocks.—M. Leblanc Hardel, printer, at Caen, by the advice of a chemist of that town, uses benzine instead of turpentine, and reports that it volatises more rapidly, does not gum up the type or injure the block; renders the face of the wood smooth, and, consequently, increases the fineness of the work produced. From the rapidity with which it dries, it allows the forms to be washed without removing them from the press or machine.—Crisp's *Printers' Business Guide.*

Copying Ink.—White purified honey, three parts; white glycerine, three parts; black or colored ink, eleven parts: mix well, and let stand for a week. For very fine character, two parts of glycerine and honey is sufficient.—Crisp's *Printers' Business Guide.*

To Remove Ink Stains.—Muriate of tin, two parts, with double its quantity of water, applied with a soft brush, will remove stains. The paper, then, must be passed through cold water.—Crisp's *Printers' Business Guide.*

To Keep Ink from Freezing.—Add a few drops of brandy or other spirit. A little salt will prevent it from mouldering. When ink is allowed to freeze or mould, it loses its blackness or beauty.—Crisp's *Printers' Business Guide.*

To Make Old Writing Legible.—In a pint of boiling water put six bruised gall-nuts, and let it stand for three days. Wash the writing with the mixture to restore the color, and, if not strong enough, add more galls.

Strong Paste.—Add to two large tablespoonfuls of flour as much powdered rosin as will cover a farthing. Mix with strong beer, and boil for twenty minutes. To keep paste from moulding, add 15 grains of corrosive sublimate to every half-pint of paste made. This is poison.—Crisp's *Printers' Business Guide.*

To Render Paper Fireproof.—A strong solution of alum will render it fireproof. Brown wrapping paper, saturated with a solution of half a pound of tungstate of soda, in a gallon of water, is rendered uninflammable.

Paper that Resists Water.—By plunging unsized paper once or twice into a clear solution of mastic in oil of turpentine, and drying it afterwards by a gentle heat can be made to resist

moisture, and, without being transparent, has all the properties of writing paper, and may be used for that purpose. When warehoused, it is secure from mould, mildew, mice, or insects.—CRISP'S *Printers' Business Guide.*

VARNISH FOR MAPS AND DRAWINGS:

1. After being washed over with a solution of isinglass, or gelatine, dissolve 2 ounces of oil of turpentine with 1 ounce of Canada balsam, and apply with a soft brush.
2. Two coats of isinglass, or gelatine alone, laid on with a camel's hair brush, will much improve a map or print.
3. A thin solution of gutta percha, run over maps, improves them.
4. Parchment size, brushed over pencil-drawings, keeps them from rubbing.—CRISP'S *Printers' Business Guide.*
5. Common porter makes a capital fixer for pencil or chalk drawings, and gives them a pleasant tint as well.

SOILED BOOKS.—In reply to a query, in *Notes and Queries*, relative to taking stains out of old books, the following advice is given by Shirley Hibberd: "Take the book to pieces, if much stained; if not, only take out the leaves that require cleaning. Lay a sheet or a few pages in a large earthenware dish, and press on them some boiling water. Let them lie for six or eight hours; then take them out and lay them between clean blotting paper till dry. A drop, or less, of muriatic acid may be added; but there is a risk in using it when the fabric is aged." Practice first with old fly-leaves, to acquire experience in handling the wet paper. —*Notes and Queries*, March 10, 1860, 2d Series, Vol. x, p. 186.

TO PREVENT COLORS FROM SINKING OR SPREADING ON MAPS OR COMMON PAPER.—Wet the paper two or three times with a sponge dipped in alum water (3 or 4 ounces to a pint), or with a solution of *white size*, observing to dry it carefully after each coat. This tends to give lustre and beauty to the colors. The colors should also be thickened with a little gum water. Before varnishing maps after coloring them, two or three coats of clear size should be applied with a soft brush—the *first* one on the back.—COOLEY'S *Cyclopædia of Practical Receipts*, p. 722.

ACKERMAN'S LIQUOR FOR PRINTS.—Take of the finest *pale glue* and *white curd soap*, 4 ounces; *boiling water*, 3 pints; dissolve, then add of *powdered alum*, 2 ounces. Used to size prints and pictures before coloring them.—COOLEY'S *Cyclopædia of Practical Receipts*, p. 1072.

ABSORBENT PAPER.—*Notes and Queries*, 1st Series, Vol. XII, p. 133. Dissolve a drachm of alum in three ounces of spring water, and sponge the paper with it; when dry, it will bear writing upon without blotting. You may also write on absorbent paper with common ink by mixing gum water with it.—F. C. H.

ANOTHER.—Having had much experience in foreign books, and the papers on which they are printed—more particularly noticing the absorbent nature of modern German works—I would advise "C." to make his notes upon their margins in pencil, a card being introduced under the leaf to make the line clear and sharp, as I do not think anything could be done to impart size to the paper of a bound book without injury to its appearance. Books may be with ease sized prior to binding, and the paper materially strengthened.—LUKE LIMNER.

ANOTHER.—Finely powdered *pounce*, rubbed in lightly with the finger, and then burnished with an ivory folder, will cure the most absorbent paper. But if, as is generally the case with German manufacture, the paper has a tinge, the burnishing whitens it. For such paper (as for all, except that the resort requires a poultry yard) the white of a fresh egg applied lightly with a flat camel's hair pencil, produces a sizing like foolscap. It takes but a few minutes to dry, and is perfectly transparent.—S. H. A., in *Notes and Queries*, 2d Series, Vol. I, p. 243.

TO MAKE COPYING INK:

1. Sugar candy or lump sugar, 1 oz.; or treacle or moist sugar, 1¼ oz.; *rich black ink*, 1½ pint; dissolve.—COOLEY'S *Cyclopædia of Practical Receipts.*
2. Malt wort, 1 pint; evaporate it to the consistence of syrup, and then dissolve it in *good black ink*, 1¼ pint.—COOLEY'S *Cyclopædia of Practical Receipts.*
3. Solazzo juice, 2 oz.; mild ale, ½ pint; dissolve, strain, and triturate with lamp black—previously heated to a dull redness in a covered vessel—¼ oz.; when the mixture is complete, *add strong black ink*, 1½ pint; mix well, and in two or three hours decant the clear.—COOLEY'S *Cyclopædia of Practical Receipts.*

Obs.—After making the above mixture, they must be tried with a common *steel pen*; and *if they do not flow freely*, some more unprepared ink should be added until they are found to do so.

To Remove Grease Stains.—Mr. Bone, in a discussion on Mr. John Leighton's paper on *Library Books and Bindings*, read at the meeting of the Society of Arts, Feb. 23, 1853, stated that he had found "the india rubber solution" to be a very excellent thing to extract oil or grease spots from books, whether bound in leather, silk, or cloth. It might also be used for removing similar stains from the insides of books, as well as from furniture, covers, carpets, rugs, &c. The process was very simple, and consisted in laying on a coat of the solution and leaving it to dry; it should then be removed with a piece of ordinary india rubber. It is also very convenient for fixing prints in a scrap-book, being superior to paste or gum, as it is sufficiently adhesive to firmly hold them, while they might easily be detached at any time without damage either to scrap-book or engraving, as the india rubber could be removed in the manner he has described.

Method of Taking Out Ink.—*Notes and Queries*, 2d Series, Vol. xii, p. 114:

1. Take equal quantities of *lapis calaminaris*, common salt, and rock alum, boil them in white wine for half an hour in a new pipkin. This will at once remove stains of ink from paper or parchment.
2. Distil equal quantities of nitre and vitriol; dip a sponge in the liquid and pass it over the ink, which will be at once removed.
3. Distil equal quantities of sulphur and powdered saltpetre for the same purpose.
4. Rub the stain of ink with a little ball made of alkali and sulphur.—F. C. H.

Another.—*Notes and Queries*, 1st Series, Vol. xii, p. 133. A small quantity of oxalic acid, or muriatic acid, somewhat diluted, applied with a camel's hair pencil, and blotted off with blotting paper, will, in two applications, quite obliterate any traces of modern ink. By the aid of oxalic acid, I have restored a page, on which an inkstand had been upset, to almost primitive purity.—William Fraser, B.C.L.

Another.—"M. Chaptal remarks that, since the oxygenated muriatic acid had been found capable of discharging the color of common writing ink, both from parchment and paper, without injuring their texture, it had been fraudulently employed," &c., &c.—J. Eastwood.

Restoring Writing on, and Preserving Old Parchment.—A correspondent in *Notes and Queries*, 2d Series, Vol. v, p. 90, signing "H. M. R.," enquires how he should treat an old parchment document to restore the writing on the parts rendered quite illegible by damp. An editorial note gives the following information: ["Manuscripts affected by damp may be strengthened by the use of *size*; but writing effaced by damp is beyond revival. Where any trace of writing remains, it may be rendered legible by a judicious use of hydrosulphate of ammonia, laid upon the spot with a soft brush. The operation should be performed in some spot where the effluvium arising from this liquid would be confined to the operator alone, as it is far from being agreeable. An infusion of galls has been used by some for this purpose, but the Cottonian charters in the Museum afford unhappy proof that such a remedy is worse than the disease, the writing being entirely obliterated, and the appearance of the document spoiled, by the too liberal application of the infusion. The hydrosulphate evaporates speedily, and leaves not a trace behind. The parchment spoken of by "H. M. R." should be allowed to soak in clear spring water, into which a small quantity of spirits of wine has been previously infused, until it is rendered soft and pliable; then let it be carefully removed, laid upon a clean napkin, and the superficial damp removed with a sponge, taking care that no friction is allowed; then take some strips of cardboard or thick paper, lay the parchment upon a board, and, placing the strips along the margins, nail it securely, stretching it smooth, with care, at the same time; allow it to dry gradually, and it may be then removed and inlaid or framed as the operator desires."]

To Make Fireproof Paper.—This can be done either by solutions of chloride of zinc, or the liquid sulphuret of calcium or of barium, the same being afterwards steeped in a solution of sulphate of iron. The cost is very little, and paper for drawing up wills, legal documents, bank-notes, &c., should be so treated. —*Notes and Queries*, 2d Series, Vol. v, p. 129.

Impressions of Wax Seals.—Dr. Bachhoffner, in a lecture on "Nature Painting," delivered some years ago at the Polytechnic Institution, proved by illustration that impressions could be taken from wax seals on lead or iron without injury to the seal. He placed a sealed envelope on a piece of lead, which was on an anvil; his assistant struck the envelope directly over the seal a sharp blow with a heavy hammer; the impression was

taken in the lead, the seal remained uninjured. The lead would give any number of impressions. The blow must be quick and violent, else the wax will be broken.—S.

ANOTHER.—I find that the best way of copying small seals is by taking an impression in lead. This is done in the following manner: Take a piece of lead, as soft as possible, the size of the seal, and about half an inch thick (I use flattened bullets); smooth and polish one side, and place it on the seal, which must rest on something solid, as a flagstone. Strike the lead a sharp blow, well directed, and the result will be a beautiful impression. If the blow is struck evenly, not the slightest injury will accrue to the seal.—J. ASHTON, in *Notes and Queries*, 1st Series, Vol. XI, p. 113.

☞ Though the authority from which the receipts given is always stated, they have all been examined, and, in many cases, revised by a practical chemist of great experience, who selected them from a very large number submitted to him as the cheapest, most easily applied, and effectual of the kind. Many other useful receipts, on subjects similar to the preceding, will be found in Bonnardot's *Essai*, noticed in the Bibliographical list.

PART VI.

DICTIONARY OF TERMS.

ABBREVIATION (*bibliography*).—*Fr.*, l'abbréviation; *Ger.*, abbreviatur. Characters, or else marks or letters to signify either a contracted word or syllable.—*See* Part VII, "Miscellaneous," *Art.* Abbreviations.

ACRAOMATIC BOOKS.—Books containing some secret and sublime matters, calculated for adepts and proficients on the subject.—REES' *Cyclopædia* (*Books*).

ACROSTIC.—*Gr.*, *akros* high, and *stichos*, a verse. A Greek term, signifying literally the beginning of a line or verse, applied to a number of verses, so contrived that the *first letter* of each line or verse, being read in the order in which they stand, shall form some name or other word or words. Porphyrius Optatianus, a writer of the fourth century, is considered by some to be the inventor.—WHEATLEY'S *Of Anagrams.*

ADMIRATION, NOTE OF (!).—This is the Latin *Io* (an interjection of joy) written in the same: first ¡, then !.—*Bilderdijk*, as quoted in *Notes and Queries*, Dec. 29, 1855.

ADULTERISM (*bibliography*).—Name altered or adulterated, as d'Alton (Dalton), De Foe (Defoe).—*O. H.**

ADVANCE SHEETS (*printing*).—Sometimes called "early copies." Portions of a work supplied elsewhere previous to publication: generally for simultaneous reproduction.

ALBUM, *i. e.*, THE BLANK BOOK.—Originally applied to the books kept in every church or monastery for the registry of the deceased, in which the names of the benefactors were recorded, that they might be prayed for, &c. The Venerable

* All articles marked *O. H.* are taken from "A Martyr to Bibliography," by O. Hamst, *i. e.*, Ralph Thomas, who quotes them from a "List of Technical Bibliographical Terms," after Perquin de Gembloux.

Bede is the first writer known who uses the word in his Life of St. Cuthbert (*written ante* 721). The earliest specimen of an English album is the *Album* or Book of Life, now in the British Museum (*Cott. MSS., Dom VII*).—*See Notes and Queries*, 1st Series, Vol. VII, p. 235, 341.

AMPHIGORIC.—*Greek*, *amphi*, about, *goros*, round. A term applied to nonsensical verses, a rigmarole, or, more, literally, a *round-about*, with seemable meaning enough to put one on finding it out, though, if findable, not worth the finding. Its truest version, perhaps, in our vernacular, is *twaddle*.—E. L. S., in *Notes and Queries*, 4th Series, Vol. III, p. 224, where examples and further information are given.

ALMANAC-DAY.—The day on which almanacs for the new year are ready by the publisher for delivery to the trade. It is by custom fixed on the 21st of November, though, under peculiar circumstances, it is sometimes later.—*Bookseller*.

ALLITERATION.—*Latin*, *al* for *ad*, to, and *litera*, a letter; *French*, allitération. The repetition of the same letter at the beginning of two or more words immediately succeeding each other, or at short intervals.—BOAG. *See* Wheatley's *Of Anagrams*, p. 23, and *Notes and Queries*, 2d Series, Vol. VIII, p. 412.

ALLONYM (Allonymous) (*bibliography*).—False proper name. Work published in order to deceive, under the name of some author or person of reputation, but not by him, as Peter Parley (Annual).—*O. H.*

ALPHABETISM (*bibliography*).—As A. B. C., X. Y. Z., frequently used.—*O. H.*

ANAGRAM (*bibliography*).—The letters of the name or names arbitrarily inverted with or without meaning.—*O. H.*

——— *Greek*, *anagramma*, a transposition of letters. Anagrammatism or malagrammatism is defined by Camden as "The dissolution of a name truly written into its letters as its elements, and a new connection of it by transposition, without addition, subtraction, or change of any letter, into different words, making some perfect sense applicable to the person named," as Horatio Nelson—Honor est a Nilo.

ANANYM (*bibliography*).—*See* Boustrophedon.—*O. H.*

ANASTATIC PRINTING.—*Greek*, *anistemi*, to raise up. A mode of obtaining facsimile impressions of any printed page or engraving without re-setting the types or re-engraving the

plate. The printed page or engraving being saturated with diluted nitric acid, which does not affect the part covered with printing ink, a transfer is taken on a plate of zinc, which is soon corroded or eaten away by the acid from the non-printed parts of the page, leaving the printed portion in slight relief. A further application of acid deepens the corroding, and heightens the relief to the extent necessary to enable the subject to be printed in the ordinary manner.—*Imp. Dictionary, Supp.*

ANONYM.—Book without a name on the title.—*O. H.*

ANONYMOUS.—Book printed without the author's name on the title.

APOCONYM (*bibliography*).—Name deprived of one or more initial letters.—*O. H.*

APOCRYPHAL (*bibliography*).—Book whose author is uncertain.

APOSTROPHE (*printing*).—*French*, l'apostrophe; *German*, apostrophe. A sign of abbreviation (') used for letters or syllables omitted at the commencement or end of words, as shou'd, 'bate, 'prentice, tho', and in the genitive case singular number, ending with s, as James'. "The apostrophe is not used for abbreviation in the Holy Scriptures, nor in Forms of Prayers, but everything there is set in full and at length. To this even the Latin law-language had regard, and did not shorten the word DOMINUS, when it had reference to God; whereas *Dom.* Reg. is put where our Lord the King is understood.—SAVAGE'S *Dictionary of Printing.*

ARISTRONYM (*bibliography*).—Title of nobility converted into or used as a proper name.—*O. H.*

ARMARIAN.—An officer in the monastic libraries who had charge of the books to prevent them from being injured by insects, and especially to look after bindings. He had also to keep a correct catalogue.—*Chambers' Journal*, No. 276, p. 239.

ASCETONYM (*bibliography*).—The name of a saint used as a proper name: as Saint Jean (la mère Angélique de), (*i. e.*, Angélique d'Arnauld d'Andilly).—*O. H.*

ASTERISK (*bibliography*).—*Greek*, *asteriskos*. The figure of a star, thus (*), used in writing, either to denote an omission, an addition, or some remarkable passage in a book.

[TO BE CONTINUED.]

ASTERISK (*printing*).—A sign used by printers, at the bottom of the front page of the duplicate leaves printed to supply the place of those cancelled.—HANNETT. In Roman Catholic Prayer Books it divides each verse of the Psalms into two parts, which is done in Protestant ones by a colon.

ASTERISM.—One or more asterisks or stars used as a name, as * * * *.

AUTHOR'S PROOF (*printing*).—The proof taken after the first proof is corrected and sent to the author for correction or amendment.

AUTONYM.—Book published with the author's real name.—*O. H.*

BANDS (*binding*).—Bindings simply covered with leather in the tanned state—thus we say in sheep bands.—HANNETT.

——— (*binding*).—The strings whereon the sheets of a volume are sewn.—HANNETT.

——— *raised* (*binding*).—Pieces of leather (or cardboard) glued to the back previous to covering the book, and only used for ornaments. The space used between these is called *between bands*.—HANNETT.

BASTARD FONTS (*typography*).—Small-faced type upon a larger body, such as nonpareil on minion, minion on brevier, &c., so as to give the printed pages the appearance of being leaded.—*Bookseller*, Sept., 1868.

BAZIL (*binding*).—*French*, basane, bas. Sheep-skin tanned, used for common binding.—HANNETT. Books bound in sheep-skin are sometimes described in catalogues by the contraction *shp*. This kind of leather is often grained, sprinkled, or marbled, and has the appearance of morocco or calf, for which it is sometimes sold.

BEAD (*binding*).—The little knot of the headband.—HANNETT.

BIBLIOGONOSTE.—An able bibliographer, learned in the history of books, titles, colophons, &c.—PEIGNOT'S *Dict. Rais.*

BIBLIOGRAPHE.—A describer of books and other literary arrangements.—PEIGNOT'S *Dict. Rais.*

BIBLIOGRAPHY.—*French*, bibliographie. According to Peignot, the technical description of the classification of books. Horne's *Introduction*, p. 271, defines it thus: "In its more

extended sense, it denotes the knowledge of books as regards, 1st. The materials of which they are composed; 2d. The subjects described by their respective authors; 3d. The knowledge of different editions, rarity, curiosity, and real value; 4th. Their rank in the classification of a library."

BIBLIOLOGY.—*French*, Bibliologie. According to Peignot, the theory of Bibliography.

BIBLIOMANIAC.—*German*, büchernarr, book fool. An accumulator who blunders faster than he buys, cock-brained and heavy pursed; divided by the Abbé Rive into three classes: 1. The inordinate collector. 2. The collector of certain authors, editions, subjects, &c. 3. The collector of books for the sake of binding only.—J. H. BURTON'S *The Book-Hunter* (quoting *Chasse aux Bibliographes*), p. 49. Perhaps this definition is rather too severe.

BIBLIOPHILE.—The lover of books for the sake of reading for his own pleasure.

BIBLIOPOLE.—One who deals in books.

BIBLIOTAPHE.—One who keeps his books under lock and key.

BINDING.—The cover of a book after being folded and sewn. For various styles, with the contractions used in describing them in the *English*, *French*, and *German*, *see Miscellaneous*, *Art.* BINDING.

BLACK-LETTER (*typography*).—
The name given in English to the character of the type which succeeded the Gothic in the fifteenth century—called in French, *lettres de somme*, in Holland (Flamands), *lettres de St. Pierre*, and generally elsewhere *Flemish* or *German* character.—NAMUR'S *Manuel*, p. 170, *note.*

BLEED (*binding*).—A work is said to bleed if cut into the print.—HANNETT.

BLIND TOOLING (*binding*).—Covers ornamented with the tools, but without gold.—HANNETT.

BLOCK-BOOKS.—Books printed from engraved blocks of wood on one side of the leaf only, and executed in Holland,

Flanders, and Germany, during the first three quarters of the fifteenth century.

BLOCK, *stereotype* (*printing*).—Either the plate or cast. *French*, cliché; *German*, Gussabdruck; klatschabdruck; abguss; abgegossenes bild.—TOLHAUSEN.

BLOTTING PAPER (*paper*).—*French*, papier brouillard; *German*, löschpapier; *Italian*, carta sciuga and carta-sugante; *Latin*, charta bibula. A kind of paper, as its name implies, used for absorbing blots or freshly-written ink. It seems to have been in use about the middle of the seventh century.—*Notes and Queries*, 2d Series, Vol. IV, p. 497.

BOARDS (*binding*).—*French*, cartone; *German*, steifband, buchbinderbrett. When the back is covered with paper or cloth, a book is said to be *in* boards.—HANNETT.

——— *in* (*binding*).—When the edges of the book are cut out, after the boards have been laid on.—HANNETT.

——— *out of* (*binding*).—When the edges are cut first.—*Ib.*

BOOK (*Anglo Saxon*, boc).—For contractions used by English, French, and German booksellers in describing, *see Miscellaneous*, *Art.* BOOKS.

BOOKS, (*sizes of*).—For the various terms, with their contractions, used for the designating of books in English, French, and German, *see Miscellaneous*, *Art.* BOOKS.*

——— UNCUT (*books*).—A book, the top, fore-edge, and bottom, which has not been pruned by the binder's knife, that often despoils a work of its fair and ample marginal proportions. The book may or may not have been cut open for reading; it is still "*uncut*" in the proper trade sense.—H. YOUNG, *in the Athenæum*, Oct. 20, 1866.

BOSSES (*binding*).—The plates of metal attached to the sides of large volumes, for their greater preservation.—HANNETT.

BOTTOM (*printing*).—*French*, bas d'une page; *German*, Ende einer seite; foot of a page.—TOLHAUSEN.

BOTTOM LINE (*typography*).—*French*, Ligne inférieure (d'une lettre); *German*, Grundlinie. The last line of the page preceding the catch-line.

* For the sizes of books not mentioned in this part, *see* further, *Miscellaneous.*

BOURGEOIS (*typography*).—
French, La Gaillarde (deux Parisienne); *German*, Bourgeois; *Dutch*, Bourgeois; *Italian*, Gagliarda. A type, the name of which probably came from France. In size it ranks after Long Primer. This paragraph is printed in *Bourgeois*.

BOUSTROPHEDON (*—ym—ism*) (*bibliography*).—The real name written backwards, as John Dralloc (Collard).—O. H. Also an ancient method of writing among the Greeks, in which one line was written from left to right, the next from right to left, and so on alternately.—BOAG.

BOUTS RIMES (from the French *bout*, end).—In *English*, crambo. Lines written to given endings, said to have been invented by one Dulot, "perhaps at the time no other single absurdity ever had so great a vogue." Campbell is said to have written his poem of *Lochiel* in this manner. For further account, *see* WHEATLEY'S *Of Anagrams*, pp. 39-42.

BRACE (*typography*).—*French*, Accolade; *German*, klammer; verbbindungzug. A character cut in metal, thus ⁀.

BRACHYGRAPHY.—*Greek*, *brachus*, short; *graphe*, a writing. The art or practice of writing with contractions. This writing was of eight different kinds: 1. By signs; 2. By contractions; 3. By Suspension; 4. By abbreviative signs; 5. By small letters placed above; 6. By abbreviated letters; 7. By monographic or encircled letters; 8. By particular signs.—CHASSANT, p. xvii.

BREVIER (*typography*).—
French, Petit Texte; *German*, petit, Jungfer (*i. e.*, maiden letter) Garmond, Garmondschrift, Kleine Teufelsschrift, Jungfer antiqua; *Dutch*, Brevier; *Italian*, Piccolo testo. A type so called from its first being used in printing Breviaries. Now used for small works and foot notes.

BRISTOL BOARD.—*See Miscellaneous*, *Art.* PAPER.

BROADSIDE (*printing*).—*French*, Inplano; *German*, Bogenform. A form of one full page, printed on one side of a whole sheet of paper.

CALF (*binding*).—*French*, veau; *German*, leder, franzband. Books bound in calf-skin variously prepared (rough or plained), as grained, marbled, mottled, panelled, scored, sprinkled, stained, tree-marbled, in the various styles—plain, gilt, half extra, extra, super extra. Calf is mostly used for binding law books, generally in its undressed state, being durable and in-

expensive; it is sometimes passed off for morocco or russia, but this *sham* ought not to be patronized. [This may be the fact in England, but in this country law books are always bound in sheep. We can appreciate the *sham* of the wolf in sheep's clothing, but cannot see how calf could be "passed off for morocco or russia."]—S.

CANCELS (*binding*).—*French*, Feuillet refait, Carton refait; *German*, Auswechselblatt, Andruck, Pressdeckelbogen. Leaves containing errors, which are to be cut out and replaced with others properly printed; generally supplied with the last sheet. —HANNETT.

CANON (*typography*).— *French*,

Gros Canon, Gros Romain;

German, Missal, Tertia, Grobe Canon, Kaiserschrift; *Dutch*, Parys Romeyn; *Italian*, Canone. The largest type with a specific name; larger sizes are called 4-, 5-, 6-, etc., line Pica; in *German*, 4-, 5-, 6-, etc., Cicero.

CAPTION *and* SUB-HEAD.—American terms, to signify the words or expressions that stand above the chapters, sections, and paragraphs, for the purpose of indicating their contents.

CARD BOARD.—*See Miscellaneous*, *Art.* PAPER.

CASE WORK (*binding*).—When the covers are prepared before placing on the volume.—HANNETT.

CATCH-WORD (*typography*).—*French*, réclame; *German*, custos. A term used by early printers for the word at the bottom of each page, under the *last* word of the *last* line, which word is the first at the top of the next page, now generally disused, but still to be found in Acts of Parliament, Parliamentary papers, the *Quarterly Review*, and a few other publications.

CHAIN-STITCH (*binding*).—The stitch which the sewer makes at the head and tail of the volume previous to commencing another course.—HANNETT.

CHEMITYPHY.—A patented process, by means of which a relief metallic printing surface is obtained, which can be worked in an ordinary printing press. This process, which is complicated, is described in the *Abridgments of Specifications on Printing*, p. 32.

CHRONOGRAM (*bibliography*).—*Greek*, *chronos*, time, and *grammas*, a letter; *French*, chronogramme. An inscription in which a certain date or epoch is expressed by numeral letters, common in old books and medals; as in the motto of a medal struck by Gustavus Adolphus in 1632. "ChrIst Vs Du X ergo trIVMph Vss," the date being MDCXVVVII, or 1627; and the English one on the death of Queen Elizabeth, "My Day Is Closed In Immortality," the result being 1603, the year in which she died.—BOAG. *See* Wheatley's *Of Anagrams*, p. 7.

CIRCUIT EDGES (*binding*).—Edges covered by flaps, principally used for Bibles and Prayer Books which are carried in the pocket. They are sometimes called *ribbon edges*.

CLEAN PROOF (*printing*).—*French*, épreuve peu chargée; *German*, reiner abzug. A proof of printed matter with but few faults in it.

CLOTH (*binding*).—*French*, toile, percaline Anglaise; *German*, leinwandband. The introduction of cloth for binding has been previously noticed; it is the article most generally used for the purpose at the present day; its advantages are cheapness and durability (if good), and its applicability for receiving ornamentation. The styles are varied, such as plain, printed, stamped, gilt, embossed, etc. [Technically, a book in cloth *is not* bound.]—S.

COLLATE (*bibliography*).—*French*, conférer; *German*, kollationiren, revidiren. To compare, to examine whether two things of a similar kind agree or disagree.

COLLATING (*binding*).—Examining the sheets to see that the signatures properly follow.—HANNETT.

COLON.—*Greek*, kolon. A mark thus (:); used to mark a pause greater than that of a semicolon, but less than that of a period.—BOAG. *See Miscellaneous*, *Art.* PRINTERS' MARKS.

COLOPHON (*bibliography*).—"The conclusion of a book formerly containing the place or year, or both, of its publication."—WEBSTER. The derivation of this word is variously given in almost every dictionary—some (*see* Liddell and Scott, Scheller, Brande, and *Encyclopædia Met.*, Vol. XVII, p. 28) are highly fanciful; Scapula and Suidas render the Greek word *kolophon*, apex, sui summa manus finis, which is probably the correct source.—*Abridgments of Specif. on Printing*, p. 18.

CORNERS (*binding*).—The pieces of leather pasted on the corners of half-bound books. In early times valuable books had metal corners.

CORRECTOR *or* READER (*printing*).—*French*, correcteur; *German*, korrektor, druckberichtiger. The person who reads and corrects the first proofs in a printing office.

CORRECTIONS (*printing*).—The letters marked in a proof are called corrections. The "reader" corrects the *proof*, the "compositor" corrects the *form*.

CRONOGRAM (*bibliography*).—Where the date is expressed by letters. In Lowndes' *Bib. Manual* this word (in both editions) is incorrectly spelt "Cronogam."—O. H. *See ante*, Chronogram.

CRYPTONYM (*bibliography*).—Hidden, subterfuge. Applied to authors who disguise or alter their names; but more particularly to those who disguise it by transposing the letters so as to form another name which is the anagram of the real name.—O. H. As Olphar Hamst, *i. e.*, Ralph Thomas.

CROPPING (*binding*).—The cutting down of a book near the print.—HANNETT.

CURSIVE CHARACTERS (*printing*).—*French*, cursive; *German*, cursive. A peculiar form of type invented and used by Granjon, a printer at Lyons, in 1588, called formerly in French *Caractères de Civilité*.

DELE (*printing*).—*French*, déléatur; *German*, deleatur. To blot out, to erase, to omit; a mark used in correcting proof, like the Greek leter δ, put in the margin to show that certain letters or words marked in the line opposite are to be omitted.

DEMONYM (*bibliography*).—Popular or ordinary qualification taken as a proper name, as an "amateur," a "bibliophile."—O. H.

DIAMOND (*typography*).—*French*, Diamant; *German*, Diamantschrift. The smallest sized English type, useless, unless for curiosity; 2,800 letters weigh a pound. It was first cast by the Dutch founders, and in England by Mr. Fry. The French have a size still smaller.

DIRECTION WORDS (*typography*).—*See* Catch-Word.

DOUBLE BOOK (*printing*).—A book printed on half sheets.—HANNETT.

DOUBLE DAGGER (*printing*).—*German*, doppel kreuz. A reference mark (‡). *See Miscellaneous*, *Art.* PRINTERS' MARKS.

DOUBLE PICA (*typography*).—

French, Le Gros Parangon;
German, Text, or Secunda;

Dutch, Dubbelde Dessendiaan; *Italian*, Due Linne e Filosofia. A type twice the size of Pica.

DRAWING-IN (*binding*).—Fastening the boards to the back of the volume, with the bands on which it is sewn.—HANNETT.

DUODECIMO (*bibliography*).—*English*, twelvemo, 12mo; *French*, in-douze, in-12; *German*, duodez, zwölftelform, zwölftelgrosse. Size of a book printed on paper folded into twelve leaves, twenty-four pages. The signatures are B, B 2, B 3, on the first, third, and ninth pages. The wire mark is horizontal, and the paper mark on the fore-edge. The usual sizes are 12mo and royal or long 12mo.

EDITION (*bibliography*).—*French*, l'édition; *German*, auflage.

EMERALD (*typography*).—The name of a type a size between Nonpareil and Minion. A type that is now very little used.

END-PAPERS (*binding*).—The blank leaves at the beginning or end of a book.—HANNETT.

ENGLISH (*typography*).—
French, Saint Augustin; German, Mittel; Dutch, Augustyn; Italian, Silvio A type the next size larger than Pica; used for Church Bibles and works in folio and quarto.

ENIGMATIC-PSEUDONYM (*bibliography*). — As Bibliothéque Bibliophile-Facétieuse, editée par les frères Gébéodé, *i. e.*, Gustave Brunet and Octave Delpierre), thus G[ustave] é b[runet] é, o[ctave] d[elpierr]e.—O. H.

EVEN PAGE (*printing*).—The 2d, 4th, 6th, or any other even numbered page.

EXOTERIC BOOKS.—Those intended for the use of popular and ordinary readers.—REES' *Cyclopædia.*

EXTRA *or* CALF EXTRA (*binding*).—A term applied to a book when it is well forwarded, lined with good marble paper, has silk head-bands, and gilt with a narrow roll round the sides and inside the squares.—HANNETT.

FAC (*typography*).—Wooden or metal square blocks, with emblematical figures, flowers, etc., pierced in the centre to admit a capital letter at the beginning of a chapter, intended to represent the illuminations of manuscripts. "These ornaments," says savage, "were called Facs, an abbreviation, I believe, for Facsimile."

FILLETED (*binding*).—When the bands of a volume are marked with a single gilt line only.—HANNETT.

FINISHER (*binding*).—The workman who executes the coloring, gilding, and other ornamental operations of binding.—HANNETT.

FIRST PROOF (*printing*).—*French*, feuille d'épreuve; *German*, abzug. The first impression of any matter after it is composed, for the purpose of comparing it with the copy.

FLY-LEAF (*printing*).—*French*, allonge; *German*, anzeigeblatt. The blank leaf at the commencement or end of a book.

FOLDER (*binding*).—The person who folds the book according to the pages previous to its being sewn. In large towns it is generally done by females.—HANNETT.

FOLIO (*bibliography*).—*French*, folio, in-folio; *German*, in-folio. The size of a book printed on paper of whatever dimensions folded into two leaves making four pages—contraction, *fol.* A folio sheet may be known, if printed without signatures, by the water-marks being always perpendicular, and the paper mark in the middle.

FOLIOING (*printing*).—*French*, pagination; *German*, paginirung. Pagination, paging, numbering.

FOOLSCAP PAPER (the usual size 17 inches by 13½).—*French*, papier écolier; *German*, schreibpapier.—*Notes and Queries*, 2d Series, Vol. 1, p. 251. It is stated that when Charles I found his revenues short he granted certain privileges, amounting to monopolies, and among these was the manufacture of paper, the exclusive right of which was sold to certain parties. At this time all English paper bore in water-marks the Royal Arms. The Parliament under Cromwell ordered that the Royal Arms be removed from the paper, and the fool's cap and bell to be substituted. This statement requires authentication. *See* the *Archæologia*, Vol. XII, 117, and *Chambers' Book of Days*, Vol. 1, p. 533.

FOOT-LINE (*printing*).—The line at the bottom of the first page of each sheet, under which is placed the signature.—HANNETT.

FORE-EDGE (*binding*).—The front edge of a book.

FORMÆ LITERATUM (*printing*).—The expression used by Cicero (De natura decorum) to types made of metal, and the very words used by the first printers to designate them.—REES' *Cyclopædia*, *Art.* PRINTING.

FOR PRESS (*printing*).—These words are written in the corner at the top of the last proof sent from the reader to the "pressman," to notify him that it is ready for printing.

FORRELL (*binding*).—Rough undressed skins of beasts used in early times for bindings. Specimens are to be seen sometimes in old libraries.—HANNETT.

FORWARDING (*binding*).—All the operations of bookbinding up to coloring.—HANNETT.

FOUL PROOF (*printing*).—*French*, épreuve chargée; *German*, schmutziger abzug. A proof with many corrections marked in it.

GÄNSE-AUGEN—Geese-eyes (*typography*).—The German nick-name for inverted commas, "an appellation by which they are known to both printers and writers in Germany."—JOHNSON'S *Typography*, Vol. II, p. 58, *note*.

GALVANOGLYPHY.—A process patented by E. Palmer in 1841, for obtaining in relief on a copperplate, by means of galvanism, the copy of any etching, etc., first drawn on another plate by a peculiar process. For an account of which, *see Abridgment of Specification on Printing*, p. 32.

GALVANOGRAPHY.—A process which, by means of galvanism, reproduces an intaglio copy of the original (which is prepared by a peculiar process), which is in actual copperplate, representing an aquatint, and obtained without the assistance of an engraver.—*Abridgment of Specification on Printing*, p. 31.

GEONYM (*bibliography*).—Name of a country, town, or village, as an Englishman, a Londoner, an American.—*O. H.*

GILT (*binding*).—A book bound firm and strong, having plain end papers and back gilt.—HANNETT.

GILT EDGES (*binding*).—*French*, doré sur tranche; *German*, goldschnitt. Leaves of a book gilt on the edges; contraction, *g. e.*

GLAIRE (*binding*).—Name given to the white of eggs used in the process of gilding.—HANNETT.

GRAPHOTYPE (*engraving*).—A process in which the design is drawn from chalk, spread upon a metal plate with chemical ink, and then hardens. The chalk is then brushed away, leaving the design on relief, from which a "a squeeze," and afterwards an electrotype, can be taken and printed at press.—*See Journal of the Society of Arts*, Vol. XIV, p. 51.

GREAT PRIMER (*typography*).—

French, Gros Romain, Gros Texte; *German*, Grosse Antiquaschrift, Tertia; *Dutch*, Text; *Italian*, Testo. A type sometimes called *Bible Text*, from its being used to print Bibles, and *Primer* for being formerly used for those books. It is the largest size used for books now.

GROLIER (*binding*).—A term applied to a particular kind of ornamental leather binding introduced by Jean Grolier, Viscount d'Aguisi, one of the four treasurers of France (born at Lyons in 1479, died in 1565), who collected a magnificent library, and had the books splendidly bound. In 1675 his library was dispersed. Gascon, the celebrated binder of the time, was chiefly employed by Grolier, but the designs are said to have been composed by himself in moments of leisure. Grolier's books were inscribed "Io Grolierii et amicorvm," indicating that they were for the use of his friends as well as himself.

GROOVES (*binding*).—The projections formed on the sides of the books in backing to admit of the boards laying even with the back when laced in.—HANNETT.

GUTTER (*binding*).—The round front edge of a volume, formed by flattening the circular back previous to cutting.—HANNETT.

GUARDS (*binding*).—Shreds of strong paper interspersed and sewn in a book for the insertion of prints or other matter, to prevent its being uneven when filled; also the pieces projecting over the end-papers.—HANNETT.

GUILLEMETS (*typography*).—The French name for inverted commas, so called from owing their origin to M. Guillemet.—JOHNSON, p. 58.

HAGIONYM (*bibliography*).—The name of a saint taken as a proper name.—*G. H.*

HALF-BOUND (*binding*).—*French*, demi-reliure; *German*, halbfranzband. When the back and corners of a book only are covered with leather, and the sides with paper or cloth; contraction, *hf.-bd.*

HALF-EXTRA (*binding*).—Books forwarded carefully, and lined with marble paper, having silk hand-bands and narrow roll round the sides, but plain inside.—HANNETT.

HEAD (*binding*).—The top of a volume.—HANNETT.

HEAD-BAND (*binding*).—*French*, tranche-file; *German*, capital. The silk or cotton ornament placed at the top and bottom of the back.—HANNETT.

HEAD-LINE (*printing*).—The line immediately under the running title on the pages of a book.

HEAD-PAGE (*printing*).—The beginning of a subject.

HEAD-PIECE (*typography*).—Ornaments placed at the top of the page, at the beginning of a chapter, in imitation of illuminated manuscripts, now seldom used.

HIERONYM (*bibliography*).—Sacred name used as a proper name.

IMPRINT (*printing*).—*French*, nom de l'éditeur; *German*, druckort. Designation of a place where a work is printed; either with or without the printer's name.

INITIAL LETTERS (*printing*).—*French*, lettres initiales, lettres d'apparat; *German*, anfangsbuchstabe. The first letter of a paragraph.

INITIALISM (*bibliography*).—Only the initials of the real name, as R. B. (Braithwaite), T. B. (Brewer), S. E. B. (Sir E. Bridges.—*O. H.*

INK.—Pancirollus says that kind of ink which was used by emperors alone, and forbidden to others, was called *encaustum*; from which he derives the Italian *inchiostro*. From the same source we may derive the French *encre* and the English *ink*.—B. H. C., in *Notes and Queries*, 1st Series, Vol. XI, p. 283.

INSET (*binding*).—The pages cut off in folding and placed in the middle of the folded sheet.—HANNETT.

IRONYM (*bibliography*).—Ironical name, as "A Bird at Broomsgrove," *i.e.*, John Crane to *Rhymes after Meat*, 1800.

ITS OWN PAPER (*printing*).—When one, two, three, or more copies of a sheet of a work are printed on the paper that the whole is intended to be worked on, it is said to be *pulled on its own paper*. This is frequently done at the commencement of a work when the first sheet is sent to the author or publisher, that they may see the effect produced before it is proceeded with.—SAVAGE'S *Dictionary of Printing*.

LARGE PAPER COPIES (*bibliography*).—Books printed on paper of extra size with wide margins. Dr. Dibdin says he never met with a book printed in England on large paper before 1600, except a unique copy of Scot's *Discovery of Witchcraft*, 1584.

LEONINE VERSES.—Verses in which the middle and end of each line rhyme together. In the *Encyclopædia Metropolitana* there are ten different kinds of Leonine Verses enumerated; the name is said to have been derived, either from a monk of the twelfth century, or from one of the popes of the name of Leo. —WHEATLEY'S *Of Anagrams*, p. 15.

LETTERED (*binding*).—A book filleted on the back and the title lettered.—HANNETT.

LIGATURES (*typographia*).—*See* LOGOTYPE.

LINES (*binding*).—A book is said to be in morocco lines when the only ornament is a plain fillet on the bands and round the sides.—HANNETT.

LIPOGRAM (*bibliography*).—*Greek*, *leipo*, to leave, and *gramma*, a letter. A writing in which a single letter is wholly omitted. —BOAG.

LITHOGRAPHY (*printing*).—*Greek*, *lithos*, a stone, and *grapho*, to write. The art of engraving, or of tracing letters, figures, or other designs on stone, and of transferring them to paper by impression.—BOAG.

LOGOTYPE (*typography*).—Type cast in words or double letters. Those in general use are *ff*, *fl*, *fi*, *ffi*, and *ffl*, because the kernel of the *f* cannot be placed close to another *f*, an *i*, or an *l*. Attempts have been made to cast whole words in common use—such as *and*, *of*, *in*, *the*, etc.—but printers prefer composing the words themselves, as it avoids a multiplicity of boxes in the case.

LONG PRIMER (*typography*).—
French, Petit Romain; *German*, Corpus, Garmond, Kleine Teufelsschrift; *Italian*, Garamone. A type so called from having been used to print primers; used for dictionaries, works in 12mo, and other works, in which much matter is required to be got into a small space.

LYON VERSES.—Akin to, and often confounded with, Palindromic Verses, *q. v.*, but differing from them, as not only the letters, but each entire word is reversed in its position in the sentence, and therefore have not the same meaning backwards and forwards like the Palindrome, but from a new sentence, which is very generally an answer to the original one. The inventor of this style of verse was C. S. S. Appollinaris, a native of Lyons, from whence, probably, the name is

derived. The following (attributed to Politian) is a good example—it applies to Cain and Abel:

> ABEL. Sacrum pingue dabo, nec macrum sacrificabo.
> CAIN. Sacrificabo macrum nec dabo pingue sacrum.

The following well-known epitaph in Cumwallow church-yard (Cornwall) is an example of English Lyon verse:

> Shall we all die? we shall die all;
> All die shall we—die all we shall.

—WHEATLEY'S *Of Anagrams*, p. 13.

MACARONIC (*bibliography*).—Pertaining to or like a macaroni; empty, trifling. Consisting of a mixture or jumble of ill-formed or ill-connected words. A kind of burlesque poetry, in which words of different languages are intermixed, and native words are made to end in Latin terminations, or Latin words are modernized.—BOAG. The earliest author and inventor was Theoph. Folengo, who wrote an epic in Latinized Italian.—WHEATLEY'S *Of Anagrams*, p. 26. *See* also *De la Litterature Macaronique*, (Philobiblion Society Transactions, *London*, 1856); and *Macaroneana*, by M. O. Delepierre, (*Paris*, 1852).

MACKLE (*printing*).—*French*, friser; *German*, dupliren. When part of the impression on a page appears double, owing to the platen dragging on the frisket.

MILL-BOARD (*paper*).—*French*, carton de pâte, carton de moulage; *German*, geformte pappe, pappdeckel, starker pappendeckel. A thick paper used for various purposes—amongst others, covers for books, superseding pasteboard. It came into use about the middle of the seventeenth century, previous to which books came either in paper covers like French books, or whole bound in calf.—Notes and queries, 3d series, Vol. VII, p. 138. *See* PASTEBOARD.

MINION (*typography*).—
French, La Mignione; *German*, Colonell, Mignonschrift; *Ital.*, Mignona. The name of a type principally used for newspapers, Prayer-Books, Bibles, etc. It is half the size of English.

MOROCCO (*binding*).—*French*, maroquiner; *German*, marokiniren. A goatskin, peculiarly dressed, so called from the first having been introduced into Europe from Morocco, but

the best now bearing the name are now manufactured at home. It is the most durable, as well as the most ornamental, of the leathers used for bookbinding; the styles are the same as mentioned under CALF.

NEWSPAPERS.—Publications in numbers, issued at short and stated intervals, conveying intelligence of passing events. The word is not, as many imagine, derived from the adjective *new*. In former years (1595–1730) it was the universal practice to put over the periodical publications of the day the initial letters of the four cardinal points of the compass, thus: importing that they contained news from the four quarters of the globe.—HAYDN'S *Dictionary of Dates*. This appears a very fanciful derivation.

NIELLO.—A pulverized substance, composed of silver, copper, lead, sulphur, and borax; used by the early engravers to fill the lines so as to make the design visible on silver or copper plates.

NOM-DE-PLUME (*bibliography*).—The assumed name under which any one writes.

NONPAREIL (*typography*).—
French, Nonpareille; *German*, Nonpareille; *Dutch*, Nonpareil; *Italian*, Nonpariglia. A type in body exactly half the size of Pica; used for the same purposes as Minion,

NUMERALS.—*See Miscellaneous*, *Art.* NUMERATION.

OBELISK, OR LONG CROSS (*printing*), erroneously called the single dagger.—*French*, croix; *German*, kreuz. A reference mark thus (†), to draw attention to a foot-note, or to one in the margin, and in Roman Catholic Prayer-Books for bulls, briefs, etc.; for want of the square cross ✠ it is sometimes used inverted ⸸.

OCTAVO (*printing*).—Contraction, oct., 8vo. *French*, in octavo, in 8°; *German*, octav. The size of a book printed on paper of any dimensions folded into eight leaves, making sixteen pages. The signatures are B, B 2, B 3, on pages 1, 3, 5. The wire mark is horizontal, and the paper mark at the very top often considerably cropped by the binder.—*Notes and Queries*, January 27, 1866. The usual sizes are: imperial 8vo, royal 8vo, demy 8vo, crown 8vo, post 8vo, foolscap 8vo.

[TO BE CONTINUED.]

ODD PAGE (*printing*).—The first, third, and all uneven numbered pages.

OPISTHOGRAPHIC (*bibliography*).—A term applied to early printed books, printed on both sides of the page.—SAVAGE's *Dictionary of Printing*.

OUT OF PRINT (*bookseller*).—*French*, épuisé; *German*, im buchhandel vergriffen. A book is said to be out of print when the publisher has no copies for sale.

PALINDROME, PALINDROMATIC.—*Greek*, *palin*, again, and *dromeo*, to run. Applied to words and sentences that may be read the same backwards as forwards; numerous in the Latin, but very uncommon in the English language. Sometimes called Sotatic verses, from the inventor, Sotates, a Greek poet, of Thrace. The following Palindromic line of Taylor, the Water Poet, is obtained by the quaintness of the spelling of the last word, and by the use of the sign (&) for and:

"Lewd did I live, & evil I did dwell."

—WHEATLEY's *Of Anagrams*, p. 9.

PAMPHLET (*printing*).—Any work that does not exceed five sheets *octavo* is called a pamphlet.—SAVAGE's *Dictionary*. The derivations suggested for this word are *par un filet*, held together by a thread; or *palme feuillet*, as leaves to be held in the hand.

PANEICONOGRAPHY.—A method of reproducing by means of the typographic press, any lithographic, autographic, or typographic proof, any drawing with crayon or stump, or any engraving from wood or copper.—Described in *Abridgment of Specification on Printing*, p. 30.

PARAGON (*typography*).—

French, Petit Parangon; *Ger.* and *Dutch*, Paragon; *Italian*, Paragone. A type a size larger than Great Primer, and the only one which retains the same name in all languages. Hansard says (p. 30), "Its appellation shows that it was first cut in France, and at the same time gives us reason to suppose that the shape of a well-made letter there was at that time indifferent, because, when Paragon appeared to turn out a letter of better shape than the

rest it received the name of a perfect pattern, which the word Paragon implies."

PARAGRAPH (*printing*).—*French*, pied de mouche, l'alinéa; *German*, absatz, neue linie. A reference mark, ¶, formerly prefixed to such matter as authors designed to distinguish from the general contents of their works, and which was to give the reader an item of some particular subject. At present the paragraph is little used, except in Bibles and Prayer-Books, or works printed in the old style.

PARALLEL.—*See Miscellaneous*, *Art.* PRINTERS' MARKS.

PASTEBOARD (*paper*).—*French*, carton de collage, ais de carton; *German*, starker pappendeckel, geleimte pappe. A substance made of sheets of paper pasted together, used in bookbinding; introduced about the middle of the sixteenth century, superseding wooden boards, now themselves superseded by mill-boards, *q. v.*

PEARL (*typography*).—
French, La Parisienne, ou sedanoise; German, perl, Parizerschrift; Italian, Occhio di Mosca. A type frequently used for pocket dictionaries, pocket bibles, prayer books, etc.
Very good for those blessed with strong sight.

PHARMACONYM (*bibliography*).—The name of a substance or material taken for a proper name.—*O. H.*

PHRASEONYM (*bibliography*).—A phrase used instead of a proper name, as, "A Lover of Justice;" "A Friend of Humanity;" "A Beef Eater."—*O. H.*

PHRENONYM (*bibliography*).—Moral quality taken for a proper name, as, John Search (Archbishop Whately); this kind of *pseudonym* is very popular, as, "Justicia," etc., etc.—*O. H.*

PICA (*typography*).—
French, Cicero; *German*, Cicero; *Dutch*, Mediaan; *Italian*, Lettura. A type so called. It is the standard by which all other sizes of types are classified, and the measurement regulating the price of composition (press work).

POINTS, etc. (*typography*).—, ; : . — ? ! (') [* † ‡ § ‖ ¶ ☞. *See Miscellaneous*, *Art.* PRINTERS' MARKS.

POLONYM (*bibliography*).—Work by several authors.—*O. H.*

PRENONYM (*bibliography*).—Name taking the place of the family name.—*O. H.*

PRINTING (*typography*).—*French*, imprimerie, typographie; *German*, Druckerei, Buchdruckerkunst; *Dutch*, Prenten; *Italian*, Stampare, Imprimere.—*Abridg. of Specif. on Printing.*

PROOF (*printing*).—*French*, tierce; *German*, abzug, korrektur, probe, letzepr robebogen, dritter bogen. An impression of a sheet of a work or of a job to be examined to see that it be correct. Proofs are termed according to circumstances, AUTHOR'S PROOF, FIRST PROOF, CLEAN PROOF, FOUL PROOF, ITS OWN PAPER, and REVISE, for description of which see under each head.—SAVAGE'S *Dictionary of Printing.*

PSEUDANDRY (*bibliography*).—Woman signing a man's name, such as John Search (Miss Austin); Bob Short (A. L. Barbauld); Kenner Deene (Charlotte Smith).—*O. H.*

PSEUDOJYN (*bibliography*).—Man signing a woman's name, such as Clara Gazut (P. Mérimée), Sarah Search (F. Nolan). —*O. H.*

PSEUDO-INITIALISM (*bibliography*).—False initials, or not the initials of the author's name.—*O. H.*

PSEUDO-TITONYM (*bibliography*).—False quality or title, as "A Lincolnshire Grazier" (T. H. Horne).

QUARTO (*bibliography*).—Contraction, 4to; *French*, in quarto, in 4to; *German*, viertelform. The size of a book printed on paper of any dimensions folded into four leaves, making eight pages. The signatures are B, B 2, on pages 1 and 3; the water-mark is always horizontal, and the paper-mark folded in half on the back of the book, still midway between the top and the bottom.—*Notes and Queries*, Jan. 27, 1866. The most usual sizes are demy 4to, imperial 4to, royal 4to, small 4to.

RECORDS.—Terms used in reference to copying.—*See Miscellaneous, Art.* RECORDS.

RECTO (*bibliography*).—The term formerly applied to the side of a sheet of parchment that was written on. The blank side was called VERSO, or the REVERSE. It is now used to denominate the page of a book printed on the right hand side—always the odd page.

REFERENCES (*printing*).—There are various references used for notes, according to the fancy of the author or master printer. Where they are not numerous in a page, the common references are generally used, in this order: *, †, ‡, §, ||, ¶; and where there are more than six notes in a page, two of each reference are put to a note; but this is looked upon as having an unsightly appearance. Italic lower case letters are sometimes used, enclosed between parentheses (*a*), and sometimes figures (1); the letters, when they are used, are often continued through the alphabet, and then commence again with (*a*). The most usual references, and which are esteemed the neatest, are superiors, both letters and figures; where the notes are at the foot of the page letters are most frequently used, sometimes going through the alphabet, and sometimes commencing with [a] in each page in which notes occur; where the notes are placed at the end of the volume, [1, 2] are nearly always adopted, in regular succession.—SAVAGE'S *Dictionary of Printing*.

——— (*printing*).—Marks and signs used in matter which have either side or bottom notes. *See* ASTERISK, OBELISK, DOUBLE DAGGER, PARALLEL, SECTION, PARAGRAPH. *See also Miscellaneous, Art.* PRINTERS' MARKS.

REGISTER, *or* REGISTRUM CHARTARUM (*bibliography*).—A list of signatures and first words of a sheet, at the end of early printed books, now disused.

REGISTER (*printing*).—A term used in printing when one page is exactly printed on the back of the other.

REGISTERS (*binding*).—Ribbons fastened under the head-band, left hanging at the foot, to denote the place where the reader left off.—HANNETT. Commonly called book-markers.

REPRINT *or* EXCERPT.—*French*, tirage à part; *German*, separatabdruck. The whole or part of a book reissued.

REVISE (*printing*).—*French*, faire la révision de, revoir; *German*, durchsehen, revidiren. An impression of the form, for the use of the "reader," for him to examine that all the corrections in the press proof are made previously to the impression being worked off."—SAVAGE'S *Dictionary of Printing*.

RIBBED PAPER.—*French*, papier hollandaise; *German*, holländisches papier. *See Miscellaneous, Art.* PAPER.

ROAN (*binding*).—Sheep-skin embossed, principally used for cheap Bibles and Prayer-Books.

RUBRIC.—A name given to the directory passages in the services of the Church, formerly printed in red ink, which color was first used in the Psalterium of Mentz, 1457. It is now generally discontinued.—TIMPERLEY. *See Chronology*, 1478.

RUBY (*typography*).—

The name of a type, the next in size larger than Pearl and smaller than Nonpareil—it is half the size of Small Pica. From the difficulty in distinguishing other types of nearly the same body, it was necessary to give it a new name, and was appropriately called *Ruby* as a medium between *Diamond* and *Pearl*. [In America this type is known as *Agate*.—S.]

RUNNING TITLE (*printing*).—*French*, titre courant; *German*, columnentitel. Words placed at the top of the page to indicate the subject of the text, sometimes called head-lines. It should be short and suggestive, and printed in small capitals. —WILSON on *Punctuation*, p. 271.

RUSSIA (*binding*).—*French*, cuir de russe; *German*, zuchten. A soft kind of leather of a tawny color, and emitting a peculiar odor. It is said to be made from the hides of cattle under three years old, curried with the empyreumatic oil of birch bark; but the process of its preparation is little known, and not successfully practised out of Russia itself.—F. WRIGHT's *Universal Pronouncing Dictionary*. The most expensive and useless leather used in bookbinding. Its property for resisting the bookworm is now not admitted; it dries sooner than any other leather, and soon gives at the joints.

SAWN-BACKS (*binding*).—*See Chronology*, 1751.

SCENONYM (*bibliography*).—*French*, nom de théatre. Theatrical name of author or actor, as Edmund Falconer (O'Rourke). —*O. H.*

SCRIPT (*typography*).—

French, Anglaise. The name of a class of types made to imitate writing.*

* Also termed in *French*, Caractères calligraphiques; in *German*, Schreibschrift.

SECTION (*typography*).—A printer's mark (§) used for the division of a discourse or chapter into less parts or portions; also used as printer's reference to notes.

SEMI-INITIALISM (*bibliography*).—Part of the author's name on the title of a book, such as A. and L., *i.e.*, A. and L. Shore, "War Lyrics, 1855."—*O. H.*

SET-OFF (*printing*).—Transfer of ink from one page to another in printing, consequent on folding the sheets before the ink is dry, likely to occur when the books are pressed in a rolling machine.—LEIGHTON's *Journ. Soc. Arts*, Vol. VII., p. 213.

SEVENTY-TWOMO, 72MO (*bibliography*).—A sheet of paper folded into 72 leaves, making 144 pages.—*See Miscellaneous, Art.* SIZES OF BOOKS.

SEX-DECIMO (*bibliography*).—Sixteenmo; contraction, 16mo, now called foolscap 8vo (fcap 8vo); *French*, in seiz, in 16; *German*, sedez, sedezformat, sechzehnletform. Size of a book on paper folded into 16 leaves, making 32 pages. The signatures are B, B 2, B 3, B 4, B 5, B 6, B 7, B 8; on pages 1, 3, 5, 7, 9, 11, 13, 15. Wire mark horizontal, paper mark on the fore edge.

SHEEP (*binding*).—*French*, basane, bas.; *German*, zubereitete schafleder.—*See* BAZIL, *supra*.

SIDE-HEAD (*printing*).—Same as Caption, *q. v.*, but put in the first line of the paragraph to which they refer.—WILSON's *Treatise*, p. 270.—TOMLINSON's *Cyclopædia*.

SIDERONYM (*bibliography*).—Celestial or astronomical name, as "Zadkiel," *i.e.*, Capt. E. J. Morrison, R. N.—*O. H.*

SIGLA (*typography*).—Notes, breviatures, letters set for words, characters, short-hand.—*See J. Nicolai Tractatus de Siglis veterum.* Lugd. Bat. 1703. 4to.

SIGNATURES (*typography*).—The capital letters or figures under the foot-line of the first page of each sheet, to indicate their order in binding. The invention of signatures is generally attributed to Zarot, of Milan, in 1470; others say to John Koelhoff, of Cologne, in 1472.—*See Chronology*, 1470. It is usual to begin the first sheet of every work with signature B, leaving A for the title sheet. To an octavo sheet two signatures only are necessary, which are placed on the first and third pages. To a sheet of twelves three are used, placed on the first, third, and ninth pages, thus, B, B 2, B 3.

SILK (*binding*).—*French*, soie; *German*, seide. A fancy binding of silk in any color or quality—plain, embossed, watered—used generally for gift books; apt to soil, in which state it looks very bad. Silk (generally watered) is sometimes used for linings to costly bound books.

SIXTY-FOURMO, 64MO.—A sheet of paper folded into 64 leaves, making 128 pages.—*See Miscellaneous, Art.* SIZES OF BOOKS.

SMALL CAPITALS.—Capitals of a smaller size than the regular capitals of a font, but cast on the same body; they are used for running titles, heads of chapters, emphatic words, and subordinate lines in titles and jobs.

SMALL PICA (*typography*).—A size less than Pica, and perhaps the most extensively used letter. Novels are generally printed in this body. [This paragraph is printed in *Small Pica.*]

SOTADIC VERSES.—*See* PALINDROME, *supra.*

SQUARES (*binding*).—The portion of the boards of a volume which project over the edges.—HANNETT.

START (*binding*).—When leaves after binding spring from the back and project from the edges.—HANNETT.

STET (*printing*).—When a word has been struck out in a proof, and is afterwards decided it shall remain, the word is marked with dots underneath, and *stet* written in the margin.

STIGMONYM (*bibliography*).—Dots instead of name.—*O. H.*

SUPER-EXTRA (*binding*).—A book beat or rolled and forwarded in the best manner, having superior colored end-papers, double head-bands and broad registers, rolled inside and double rolled outside with narrow rolls or one broad roll.—HANNETT.

SUPERIORS (*typography*).—The small letters or figures placed above at the end of a word, thus [a] to call attention to a note. Figures are preferable to letters, and are best when carried consecutively through the chapter.

SUPER-ROYAL (*paper*).—Name given to a size of paper measuring 27½ inches by 19¼ inches; in *French*, jesus, and in *German*, grossregalpapier, or jesuspapier.

SYNCOPISM (*bibliography*).—Applied to a *pseudonym* consisting of a name deprived of several letters, such as B * r * * * d H * w * * d, *e. g.*, Bernard Howard.—*O. H.*

TAIL (*binding*).—The bottom of the book.—HANNETT.

TAIL-PIECE (*typography*).—An ornament placed in a short page to fill up the vacancy.

TELONISM (*bibliography*).—The terminal letters of the real name, as N. S., John Anstis.—*O. H.*

THIRTY-SIXMO, 36MO.—A sheet of paper, folded into 36 leaves, making 72 pages.—*See Miscellaneous, Art.* SIZES OF BOOKS.

THIRTY-TWOMO, 32MO.—A sheet of paper folded into 32 leaves, making 64 pages.—*See Miscellaneous, Art.* SIZES OF BOOKS.

TIRONIAN NOTES.—The short-hand notes of Roman antiquity, said to have been introduced into Rome by *Tiro*, the freedman and favorite of Cicero. The Tironian Notes consist of arbitrary signs, and are still common in marginal notes.—*Imperial Dictionary.*

TITLONYM (*bibliography*).—Quality or title taken instead of a proper name, as "An Academician," "A Barrister," "A Member of Parliament."—*O. H.*

TRACTS.—Small publications, generally of a religious or serious kind; the earliest ones (*tractatus*) being used in theological controversy. By bibliographers the term is used in nearly the same sense as pamphlet, but by the public the word is generally identified with some serious publication. Tracts seldom exceed a single sheet, but pamphlets are larger, *q. v.*

TRAFALGAR (*typography*).—A name for a type a size between Two-Line Double Pica and Canon. [A type not used in America.]

TRANSLATIONYM (*bibliography*).—A translation of the real name, as Books Nabonag ("Books" is a translation, and "Nabonag" an anagram; *i. e.*, Le Comte Georges Libri Bagnano), G. Forrest (Rev. J. G. Wood).—*O. H.*

TWENTY-FOURMO, 24MO.—A sheet of paper folded into 24 leaves, making 48 pages.—*See Miscellaneous, Art.* SIZES OF BOOKS.

TWENTYMO, 20MO.—A sheet of paper folded into 20 leaves, making 40 pages.—*See Miscellaneous, Art.* SIZES OF BOOKS.

TWIN-BINDING (*binding*).—A method of binding books (sometimes used for dictionaries) by uniting the two parts,

back to fore-edge, in such a manner as to expose the pages of the different languages at the same time.—LEIGHTON'S *Journ. Soc. Arts*, Vol. VII., p. 214.

TWO-LINE ENGLISH (*typography*).—

Fr., Petit Canon; Ger., Doppelmittel, Roman;

Dutch, Dubbelde Augustin; *Italian*, Canoncino. A type twice the size of English.

TWO-LINE DOUBLE PICA (*typography*).—

Fr., trismegiste Ger., Grobe

Canon, Sabon; *Dutch*, Groote Kanon. A type a size larger than Two-Line Great Primer.

TWO-LINE GREAT PRIMER (*typography*).—

Fr., Deux Points de Gros Romain;

German, Kleine Canon; *Dutch*, Kanon; *Italian*, Grosso Testo. A type the depth of which equals two lines of Great Primer.

TWO-LINE PICA (*typography*).—

French, Deux Points de Cicero, Palestine; German, Doppel-

cicero, Palestinaschrift; *Dutch*, Dubbelde Mediaan. One size larger than Double Pica.

TYPI FIXI (*printing*).—The term formerly given to the letters used in block books.—REES' *Cyclopædia*, *Art.* PRINTING.

TYPI MOBILES (*printing*).—The name formerly given to movable types to distinguish them from those in block books —REES' *Cyclopædia*, *Art.* PRINTING.

UNCUT BOOKS.—*See* BOOKS UNCUT.

UNCUT EDGES (*binding*).—*French*, non coupé; *German*, unaufgeschnitten, contracted to unaufg. Books that are not cut open with the paper-knife.—*French*, non rogne; *German*, nicht beschnitten. Edges not ploughed by the binder.

VELLUM (*binding*).—Principally used by stationers for account books.

VELVET (*binding*).—Principally used in binding for Bibles and Prayer-Books, costly manuscript books, albums, etc.

VERSO (*bibliography*).—*French*, verso; *German*, kehrseite, rückseite. The page of a book on the reverse or left hand side, in contradiction to the *recto*. Always the even number in the pagination.

WASTE (*printing*).—*German*, maculatur, maculatur-bogen. The overplus sheets of a work after all the copies have been made up by the gatherer, and from which the binder is supplied with any imperfections.—HANNETT.

WATER LINES (*paper*).—The transparent perpendicular marks on paper, called in French, *pontusaux;* in German, *vassermarke*. Crossed at right angles by the wire marks, *French*, *vergeures*.—NAMUR'S *Manual*, page 212. *German*, formstreifer.

WATER-MARKS (*paper*).—*French*, filigrane; *German*, vasserzeichen. Ornamental figures in wire (or thin brass) sewn upon the wires of the mould, and, like those wires, they leave an impression by rendering the paper, where it lies on them, thinner and more translucent.—TOMLINSON'S *Cyclopædia*, *Art.* PAPER. For further remarks on paper water-marks, *see* Sotheby's *Princip. Typ.*, Vol. III.

WRAPPER (*binding*).—*French*, couverture; *German*, umschlag. The paper cover of a book or pamphlet; more used in Continent Europe for thick books than in this country; its only advantage is, that it enables the purchaser to have the work bound to his own taste.

XYLOGRAPHIC BOOKS (*bibliography*).—*Greek*, *xulon*, wood, *grapho*, to write; *French*, xylographie; *German*, zylographische drucke. Block book, *q. v.*

Many terms, not mentioned in this part, will be found in *Miscellaneous*, under the following heads, viz.: Bindings and Sizes of Books; Booksellers' Contractions; Sizes and Names of Paper, in French and German, etc., etc.

PART VII. MISCELLANEOUS.

BOOKS AND BOOKBINDING.

The following article on *Books and Bookbinding* is taken from the introduction to one of the last official *Abridgments of Specifications* published by order of the Commissioners of Patents.* As it embodies briefly most of the information on the subject which is of interest, without entering too minutely into details, we offer no apology for reproducing it in full:

"Book and bookbinding, in the modern acceptation of the words, were unknown to the ancients. In Coptic, the equivalent for book is *djon* or *djoome* (original meaning, volume); in Chinese, *shoo* (made up of two characters, one of which stands for *pencil*, the other for *speak*); in Sanscrit, *grantha* (*binding* or *fastening*); in Arabic, *kitâb* (from a root which signifies *write*); in Hebrew, *sepher* (*write*); in Greek, *byblos* or *byblion*, afterwards *biblos* or *biblion*; *biblos* is the Coptic word for *the inner rind of the papyrus*; and in Latin, *liber*, the name given to the *inner bark or rind of a tree*. Our word 'book' is, according to Mr. Wedgwood, the Anglo-Saxon *boc*, from the Gothic *boka* (*letter*, *writing*); others connect the word with another meaning of *boc* (*beech*); 'because the Teutonic race wrote on *beechen boards*.'"

The commandments delivered to Moses were carved on stone, and the obelisks, tombs, and other monuments of stone brought from Egypt are covered with sculptures. A softer material would soon be required, and clay was early used for the purpose of writing on; of this the Babylonian tiles and the Assyrian tablets and cylinders (of which there are some thousands in the British Museum) are a proof. The clay, after being stamped o written on, was sun-dried or hardened by fire. The material o which Moses wrote his books of the law cannot be ascertained, but as the roll is the form still adopted in Jewish synagogues, a opinon may be hazarded that he wrote on skins.

* *Abridgments of Specifications relating to Books, Portfolios, Card Cases*, etc., A.D. 1768–1866. Printed by Order of the Commissioners of Patents. *London*. 1870. 8vo, pp. xvii, 198.

The papyrus of the Egyptians, however, became so generally used that it may be termed the ancient paper, and it held its place against parchment and vellum until the seventh century of the Christian era, when it was superseded by them (*Penny Cyclopædia*). Livy, in several places, mentions *libri lintei* (*book of linen*), an ancient chronicle of the Roman people preserved in the temple of Juno Moneta; and Pliny states that, before the introduction of papyrus, private records were kept on *linen* or *wax*.

Pieces of papyrus were joined together side by side, so as to form one broad sheet; the writing was executed on one side only, in columns four or five fingers broad, with a blank space of about a finger's breadth between; when the writing was finished, the papyrus was rolled round a stick, and from this rolling a completed work was called a volume or roll. A painted boss or ball was fastened to each end of the stick, and usually projected above and below. The ends of the roll were carefully cut, polished with pumice-stone, and colored black (Ovid's *Trist.*) The back of the papyrus was stained with oil of cedar, to preserve it from decay; the title was written on a small strip in a light red color, and attached to the outer end of the roll, or on a kind of ticket, and suspended from the roll; a portrait of the author was prefixed to the first column; the roll was protected by an outer case stained with a purple or a yellow color; and the whole was placed vertically in a cylindrical box (generally made of beech-wood, Pliny, XVI), or horizontally on a shelf. It is not to be supposed that every roll was finished off in such style; the foregoing is the description of a complete first-class roll or book, as may be verified by notices in Pliny, Ovid, Seneca, and Martial. Sometimes there was a stick at each end of the roll, so that the whole formed, as it were, a double roll.

The nature of the paste or cement for joining the pieces of papyrus is not known. Pliny tells us that it was the turbid water of the Nile which had a glutinous quality! The Jews must have been very expert in preparing the skins of their rolls, and in joining them together, as we read in the twelfth book of Josephus that, when they presented to Ptolemy Philadelphus (who died B.C. 247) a roll of their laws written in golden letters, the king stood wondering for a long time at the thinness of the skins and the invisibility of the joinings. They were far ahead of the Athenians, who, as late as A.D. 407, erected a statue to Phillatius for teaching them the "art of gluing."

In the time of Augustus, books, still in the form of rolls, were abundant and surprisingly low-priced. Horace informs us, in his

epistle *ad librum suuam*," that the Sosii were his publishers; he seems to complain of his works getting into the hands of the common people and becoming school-books. In his *Ars Poetica*, he writes of a poet "rich in lands, rich in money laid out at interest;" a proof that authorship was sometimes a lucrative profession. Martial tells us that he is read throughout the whole globe, and in all nations under the rule of the Romans; that he is in everybody's pocket or hand. In one epigram he informs us that a copy of his thirteenth book (fourteen pages of modern print, 8vo) may be bought for four nummi (about 8*d.*), and that if the bookseller Tryphon were to sell it for half that sum he would still get a profit. In another epigram he writes that a copy of his first book (twenty-nine pages of modern print, 8vo), polished with pumice-stone and encased in purple, may be bought at Atrectus' for five denarii (about 3*s.* 6½*d.*) "Slave labor," says Mr. Humphreys, in his *Art of Printing*, "was the printing press of the Romans, and a very effective one, too." The transcribers were slaves, cheaply fed and hard worked, and one reader dictated to many transcribers. Both Horace and Martial hint that the publishers of their day produced at times larger editions than could be sold; the *remainders*, as modern publishers call them, were often doomed "to feed bookworms," or "to wrap up pastry and spices." As a proof of the number of copies of some works, Pliny (Ep. IV, 7) writes that a certain Regulus, who wrote a biography of himself and his son, had a thousand copies of it dispersed throughout Italy and the provinces. Nero, too, ensured the diffusion of a large edition of his verses by commanding that they should be given to school-boys as examples.

When the change from the roll to the modern-shaped book took place is very uncertain. Some writers assign the change to Eumenes II, King of Pergamus, in whose reign (B.C. 197–159) parchment was invented, or more probably improved, as Herodotus mentions writing on skins as common in his time, and Ctesias and Diodorus describe the ancient Persian records as written on leather. Other writers affirm that the Latin word *liber* means *roll*, and the word *codex* (literally the trunk or stem of a tree) a *square book*. The only authority for the former assertion is, that both sides of the skin were so cleaned that either side could be written on; and a careful comparison of the passages in which the word codex occurs shows that it was applied to the wooden memorandum tablets which were jointed together and lined with a coat of wax. There is not a doubt that when, at a later age, parchment or paper was substituted for

wax, and put together in the shape of a modern book, the name of *codex* was still retained. We have the authority of Winckelmann and others that all the literary works (and paintings of works) found at Herculaneum and Pompeii were rolls, and that most of the rolls were made of papyrus. The change, most probably, was very gradual, and the following quotation gives the opinion of Mr. Humphreys on the subject:

"It is supposed that the square form of book began to prevail in Rome in imitation of the tablets used for private memoranda, which were at first waxed plates of metal within a cover more or less decorated, and protected by raised edges. These tablets were afterwards displaced by leaves of vellum, sometimes of different colors, to the number of five or six. Such tablets, within richly carved ivory covers, were, during the period of the Eastern empire, presented to consuls, or other high functionaries, on their nomination to office. Eventually, it became customary for private persons to present each other with tablets, often with complimentary poems ready written on the leaves of vellum, the covers naturally becoming objects for decorative embellishment. Small books of poems may have been prepared for sale in the same way, as the old rolled form did not afford such scope for decoration as the pair of panels which enclosed and protected the tablets. This form of book probably arose in the East shortly before the removal of the capital to Constantinople, as the name by which tablets of that kind were distinguished was the Greek term *diptych*. The period which may be assigned for the general adoption of the square form for certain books, which were at first distinguished as *libri quadrati*, was probably not earlier than the fourth century. There is a copy of Virgil in the Vatican library, which may be considered one of the oldest existing monuments of a book in this form. It has been assigned by some to the reign of Septimius Severus, but more probably belongs to the age of Constantine. At any rate, it is a relic of Roman handicraft when the language of Virgil was still the language of Rome, as is shown by the costumes, and all the accessories of the illustrations, which were evidently executed when Roman dress and manners prevailed in Italy."

A learned German, named Schwartz, who wrote a treatise on books in 1705, says (but without giving any date as to age), that there may be seen in the same library a copy of Livy, Tacitus, and others, *all in quarto quadrato*, i. e., in *square quarto*.

During the middle or dark ages, reckoned by Mr. Hallam from A.D. 486 to A.D. 1495, *i. e.*, from about seventy years after the

final departure of the Romans from Britain to the tenth year of the reign of Henry VII, books were very scarce, and consequently very high priced. The monks were nearly the sole transcribers, and, as they worked single-handed in the scriptorium attached to each principal monastery, but few copies could be made. The monks, and sometimes the bishops, were the illuminators and bookbinders as well as the transcribers.

The introduction of paper must have greatly aided the multiplication of books. Paper is said to have been invented by the Chinese about A.D. 95 (*Penny Cyclopædia*). The art of making paper from cotton was learned from the Chinese by the Arabs in the seventh century; and there was a manufactory of such paper established at Samarkand about A.D. 706. The Arabs seem to have carried the art into Spain, and to have there made paper from linen and hemp, as well as from cotton (*Journal of Education*). Of course, the invention of printing (about A.D. 1438) did away with the occupation of the transcriber, and materially increased the work of the binder.

In Dibdin's *Bibliographical Decameron* we read: "The printing of the folio Bible in the reign of Henry VIII (1538–1539), must have given importance to the art of bookbinding. The first edition consisted of 2500 copies, one of which was set up in every church in England, and secured to a desk by a chain. Within three years there were seven editions of this work."

Authors, too numerous to mention, describe books bound in gold, silver, velvet, silk, vellum, and leather, and having the covers ornamented with precious stones and metals, crucifixes, madonnas, bosses, &c., &c. The most ancient bound books in the library of the British Museum are, 1. The celebrated MS. of St. Cuthbert's gospels, written between 698–720; it is bound in velvet, intermixed with silver, and having a broad silver border; the centre and border are inlaid with gems. 2. A copy of the Latin gospels, written in the beginning of the ninth century; the binding is coeval or nearly so; it consists of thick oaken covers plated in silver and set with gems; on one side is embossed the figure of the Savior, with the symbols of the Evangelists in the corners, and on the other side is the Agnus Dei. 3. Latin gospels of the tenth century, in ancient metallic binding, ornamented with crystals. 4. A Latin psalter, with the canticles, litany, and office for the dead, written and illuminated about the year 1140; the covers are of carved ivory, set with turquoises; on one side are represented some events in the life of David, on the other, illustrations of the seven works of mercy.

[TO BE CONTINUED.]

If, however, we compare these and other antique bindings with modern specimens of the art to be found in public libraries and private collections, we shall have good reason to be proud of our modern craftsmen. Modern work is more elegant, less ponderous and clumsy, and at the same time apparently equally durable.

The description of a binding recorded in Dibdin is worth extracting; the book is said to be "in the library of J. W. King Eyton, Esq.," and is called "a large paper copy of the late Mr. Blakeway's Sheriffs of Shropshire." "It is an imperial folio, with the armorial bearings beautifully colored. The binding is of blood-colored morocco, extending an inch and a half all round the inside of the cover, on which is placed a bold but open border tooled in gold, forming a fine relief to the rest of the inside, which is in purple, elegantly worked all over in hexagons, running into each other in the Venetian style. In each compartment is placed the lion rampant and fleur-de-lys alternately. The fly-leaves are of vellum, ornamented with two narrow gold lines, and the edges are tooled. The back consists of hexagons inlaid with purple, containing the lions and fleur-de-lys aforesaid, but somewhat smaller than those in the interior. The design on the outside is a triumphal arch, occupying the entire side, highly enriched, with its cornices, mouldings, &c., executed in suitable small ornamental work; from its columns (which are wreathed with laurel) and other parts of the structure are suspended the shields of the sheriffs, seventy in number, the quarterings of which, with their frets, bends, &c., are curiously inlaid in different colors of morocco, and, with the ornamental parts of the bearings, have been emblazoned with heraldic accuracy on both sides of the volume. When we state that more than 57,000 impressions of tools have been required to produce this wonderful exemplar of ingenuity and skill, some idea may be formed of the time and labor necessary for its execution."

A short notice of the celebrated library at Alexandria cannot be out of place in an introduction to books, as it was probably the largest collection ever brought together before the invention of printing. It is said to have been founded by Ptolemy Soter about B.C. 283, and increased by his successors until it contained, according to Aulus Gellius, 700,000 volumes, according to Josephus, 500,000, and according to Seneca, 400,000. The difference may perhaps be reconciled by supposing that the latter gave the number in one part only of the library, which consisted of two parts, situate in different quarters of the city. During the siege of Alexandria by Julius Cæsar, a great part of this

library was burnt by a fire, which spread from the shipping to the city; it was soon re-established and augmented by the addition of the library founded by Eumenes, King of Pergamus (the accredited inventor of parchment), which collection, amounting to 200,000 volumes, Marc Antony presented to Cleopatra. Alexandria flourished as one of the chief seats of literature until it was taken by the Arabs, A.D. 640. "The library was then burnt, according to the story generally believed, in consequence of the fanatic decision of the Caliph Omar: 'If these writings of the Greeks agree with the Book of God, they are useless and need not be preserved; if they disagree, they are pernicious, and ought to be destroyed.' Accordingly, it is said, they were employed to heat the 4000 baths of the city; and such was their number, that six months was barely sufficient for the consumption of the precious fuel."—*Penny Magazine.*

This account may or may not be true; but, at all events, the library was dispersed, if not destroyed; it ceased to exist as a public institution.

The library of the British Museum contains upwards of 800,000 volumes, exclusive of manuscripts.

The sums paid for certain books would appear to the sober-minded incredible, if they were not well authenticated.

In 1806, a Bible, presented by Alcuin to Charlemagne in about A.D. 780, was sold for £1500.

In 1812, at a sale of the Duke of Roxburghe's library, a copy of Boccaccio's *Decameron*, 1 vol., folio, was knocked down to the Marquis of Blandford for £2260. It is said that the Roxburghe Club was founded in commemoration thereof. The same copy was sold by public auction, in 1819, for 875 guineas.

In 1836, a copy of William of Malmesbury's *De gestis regum Anglorum* fetched at a sale, £63, one of Thom's *Chronica*, £85, and one of Henry of Huntingdon's *De gestis Anglorum*, £78 15*s.* 6*d.* As a proof of the uncertainty of sales by auction, the first was sold in 1807 for £1 7*s.*, the second for 12*s.* and the third for £2 1*s.*

In 1857, a translation of some of Cicero's works, printed by Caxton, and bound in old russia, was sold for £275.

A copy of the *Recuyell of the Historyes of Troye*, printed by Caxton in 1471, was sold for £1060; this is taken from the *Encyclopædia Edinensis*, but the date is not given.

Scattered about in *Notes and Queries* will be found notices of books still chained in churches, parish vestries, and school-houses.

Modern ingenuity has, in bookbinding, as well as other arts, applied itself to superseding hand-labor by machinery; consequently the present series contains abridgments relating to contrivances for folding paper, rounding or backing, stitching, ploughing edges, cutting pasteboard, holding and pressing, case-making, and mottling edges. In the report of the jury respecting the Exhibition of 1851, we read:

"Bookbinding may be said to have become a manufacturing business. Books handsomely bound, gilt, lettered, embossed, and otherwise ornamented, no longer depend upon individual skill, but are produced with extraordinary rapidity by the aid of machinery. Mr. Burn, of Hatton Garden, first introduced rolling machines to supersede hammering; the iron printing presses of Hopkinson and others were altered to form arming presses, by which block-gilding, blind-tooling, and embossing can be effected with accuracy and rapidity. Leather covers, embossed in elaborate and beautiful patterns by means of powerful fly-presses, were introduced by M. Thouvenin, in Paris, about twenty-five years ago, and almost simultaneously in England by Messrs. Remnant & Co., and Mr. De La Rue." "Embossed calico was also introduced about the same period by Mr. De La Rue. Hydraulic presses instead of the old wooden screw presses; Wilson's cutting machines, which superseded the old plough; the cutting tables with shears, invented by Mr. Warren De La Rue, and now applied to squaring and cutting mill-boards for book covers; all these means and contrivances, indispensable to large establishments, prove that machinery is one of the elements necessary to enable a binder on a large scale to carry on that business successfully."

The following notices of rapidity of work are worth recording—the first is taken from the supplement to the *Penny Cyclopædia*, *Art.* BOOKBINDING, 1845:

"Five or six years ago Dr. Ure said, 'that should Messrs. Westley (one of the largest establishments in this line—cloth-binding) receive five thousand volumes on any given occasion they can have them all ready for publication within the incredibly short period of two days;' and this has been more than borne out by what has been since done."

The second is taken from the English *Encyclopædia:*

"At 10 o'clock in the evening of the 30th of April, 1851, the first complete printed copy of the official catalogue left the printer's hands; in the following forenoon 10,000 such copies (in paper wrappers for stitched but unbound books) were ready at the Ex-

hibition in Hyde Park, including two, superbly bound, for Her Majesty and Prince Albert."

In the report of the jury on the bookbinding exhibited in 1862, we are told that "no one member of the jury had acted upon the same section at the Exhibition of 1851," and that consequently no comparative test could be instituted between the work of 1851 and that of 1862. The jury announce that "there is a marked advance" in each of the three sections into which they divided their subject; "that it was stated, in 1851, that in houses like Remnant, Westley, and Leighton, in London, one thousand volumes could be put up in cloth covers, lettered, and gilt, in *six* hours; and it may now fairly be said that the large foreign houses, such as Gruel-Engelman, and Mame & Co., have acquired an equal degree of efficiency, the English houses having at the same time made a proportionate advance."

HINTS TO AUTHORS AND PUBLISHERS.

[Condensed from *Notes and Queries*, 1st Series, Vol. vi. p. 334, Oct. 9th, 1868.]

Every book worth reading requires an index; in certain books a second and third index are necessary. The value of a good index, whether as regards time saved or information gained, cannot be over-estimated.

If you have occasion to quote an author, always give a careful reference.

Should you have occasion to quote from many writers, the best place is to give it at the end of your book; the name of the author, title of the work, edition, etc. In every case the authorities quoted should be mentioned in the index.

In every case give the correct words of the quotation (and a translation or modern version if necessary).

In historical works, the dates should be printed in the margin whenever it is changed.

Running titles are very useless; if necessary, have the current matter on the page as the title, or none at all.

In mentioning a nobleman or a bishop, give the personal as well as the title or official name. The non-observance of this rule leads to great confusion.

Omission, or insufficiency of date, is a common defect, and a great source of confusion. The use of "this year" ought, in the absence of marginal reference, to be accompanied with the date in brackets.

In quoting in a foreign language give a translation, either in a note or at the end of a work, unless the work is intended for the very learned only.

In many cases it would be very desirable to give a list of books which treat on the subject of the text, with short notes, *if possible*, respecting the character and value of the work.

In reprints, either reproduce the original *verbatim et literatum*, or strictly explain the slightest alteration. The system of suppression, mutilation, emendation, etc., cannot be too highly reprehended.

The writer of this article advocates *toned* paper.

NOTES ON BOOKS AND BINDINGS.

[*Notes and Queries*, 1st Series, Vol. v, p. 94, for July 31st, 1852, has the following hints to book-lovers :]

1. Never cut up a book with your finger, nor divide a printed sheet if it be ill-folded, as one page will rob the other of its margin.

2. Never lend a book without an acknowledgment.

3. Never bind a book wet from the press, as it cannot certainly be made solid without risking the transfer of ink from one page to another.

4. Never compress a book of plates in binding, as it injures the texture of the impressions.

5. Never brand books in unseemly places or deface them with inappropriate stamps.

6. Never destroy an antique binding if in moderate condition; if necessary, repair it carefully. Do not put a new book in an antique jacket, or *vice versâ*.

7. Never destroy old writings or autographs (except trivial); nor destroy old book-plates. If necessary remove them to the end board, and *make a note of the transposition*. Before destroying old bindings, examine them for rare leaves or woodcuts of little value at the day, but now perhaps curious and valuable.

8. Never allow the binder (as is often done) to remove the bastard (or half) title—it is part of the book.

9. Never allow the binder to place oblong plates in ordinary books other than that the incriptions beneath them read from the bottom of the page.

10. Never bind a large map with a small volume, it will most likely tear away, and injure the solidity of the book; maps are better separate, either for reference or preservation. *Maps or plans are best affixed at the end of the volume. They ought, if larger than the page, to be carefully folded and guarded at the back, and always to be mounted on linen, which is not expensive.*

11. Never permit sheets to be pierced sideways at the back; serials and pamphlets are much damaged this way. If a plate is turned wrong in binding, the holes appear at the fore-edge.

12. Never bind up twelve volumes in one, nor a quarto with a duodecimo—the latter is sure to fall out.

13. Never permit a volume to be cut down in binding; it destroys its proportions and lessens its value.

14. Never allow a book to be "finished" without the date at the tail of the back; it saves subsequent trouble, and the book from much needless handling.

15. Never have *registers* or strings in your books of reference, they are apt to tear the leaves; paper slips are the best, if not too numerous.

16. Never destroy all the covers of a serial work; if it contain an engraving not to be found in the book, bind *one* at the end.

☞ Better still, bind serials or pamphlets in their wrappers (advertisements and all), they may be useful, and will some time be curious.

17. In binding, do not patronize "shams," as imitation bands or false head-bands, spurious russia, or sham morocco.

18. Do not allow your books to get damp, as they soon mildew.

19. Do not allow books to be very long in a too warm place. Gas affects them very much, russia in particular; morocco stands heat best.

20. Rough-edged books suffer most from dust. Gilt edges are the best; at least, gild the top edges.

21. Books with clasps, bosses, or raised sides, damage those near them on the shelf.

22. Do not, in reading, turn down the corners of the leaves; do not wet your finger to turn a leaf, but pass the fore-finger of the right hand down the page to turn over.

23. Do not allow foreign substances, crumbs, snuff, cards, botanical specimens, to intrude between the leaves.

24. Repair torn leaves neatly with paste; do not pin or sew them.

25. Do not stand a book long on the fore-edge, or the beautiful level on the front may sink in.

26. Never wrench a book open if the back is stiff, or the edges will resemble steps of stairs for ever after; open gently a few pages at a time.

27. Never lift books by the boards, but entire.

28. Never pull a book from the shelf by the head-band; do not toast them over the fire, or sit on them, for "Books are kind friends, we benefit by their advice, and they reveal no confidences."—LUKE LIMNER.

HINTS ON BOOKBINDING.

[Condensed from E. Edwards' *Memoirs of Libaries*, 1859, 2 vols., 8vo.]

1. The binding should in color suit the character of the book. Glossy, hot-pressed paper looks best in vellum. Theology should be solemnly gorgeous; history should be ornamented after the antique or Gothic fashion; works of science as plain as is consistent with dignity; poetry, *simplex munditiis.*—Vol. II, p. 984, quoting Hartley Coleridge's *Lives of Northern Worthies*, III, 88 *note*.

2. An antique and not plainly inappropriate binding should (if possible) be repaired, and not destroyed.

3. Autographs, MS. notes, and book-plates, should be preserved, however apparently unimportant. Pencil notes may be rendered indelible by washing with a soft sponge dipped in warm vellum, size, or milk; and portions of bibulous paper may be made to bear ink by the application of size with a camel's hair brush. Common writing ink may be removed from paper, without injury to the print, by oxalic acid and lime—carefully washing it in water before restoring it to the volume. Before destroying old bindings examine the linings, as old boards are

frequently lined with rare leaves and woodcuts, at the time or doing so of no value, but now curious.

4. In making contracts for binding refer to some actually bound book as a sample.

5. Gas in a library injures books; russia leather suffers most, next calf, least of all morocco.

6. Maps and plates should be mounted *throughout* on good calico; the cost varies from a halfpenny to threepence a plate, but, in the long run, it is money saved. Large maps should not be bound in small volumes.

7. Pamphlets should (if practicable) be bound separately; if that is not possible, they should be classified, and the lettering on the back of the volume ample and minute. Pamphlet volumes should always have blank leaves at either end.

8. In binding serials the imprint and date should be lettered, with a full title on the back.

9. Books with carved bindings or with clasps should be kept in trays, table-cases, or drawers, not on shelves, for the sake of their neighbors.—Vol. II, pp. 985–87.

A NEW BOOK-DESTROYER.

A new, most active, and powerful agent for the destruction of books has recently shown itself in several large libraries, where it has rendered many volumes utterly useless. This destroyer, be it insect or what it may, generally attacks new books, especially the cottony edges of newly cut volumes; but volumes with the top edges gilt have also suffered. It begins at the top, and very rapidly destroys all the upper margin of the book, being, as a general rule, stopped when it comes to the printed matter, as if there was something in the ink opposed to its action. It sometimes, but more rarely, commences its ravages at the bottom of the volume, and very rarely indeed attacks the sides."—T., *Notes and Queries*, 4th Series, Vol. III, p. 192.

BOOK-MARKERS.

Professor A. De Morgan points out the great utility of book-markers, and tells us how they may be best made. A rectangular

slip of paper is doubled into two, and then one half is again doubled. One half of the whole slip then forms the marker, the other half a pair of legs, to hold it in its place, bestriding the top of the leaf. He recommends a thin paper to make the marker of. He recommends also another marker useful for unbound sheets, which we give in his own words: "Let the rectangular slip be *doubled sideways*, so as to present a marker, and what we may call a handle joined at a bevelled crease. The handle should then be inserted between the leaves at the back, the marker acting as usual. It is next to impossible to keep the common marker in its place among loose leaves. This second kind of marker will be better than the common one even for bound books, the handle being made short and thrown well into the back of the leaf."—*Notes and Queries*, 2d Series, Vol. VIII, p. 301.

BOOK-WORMS.

Luke Limner, F.S.A., in *Notes and Queries*, 1st Series, Vol. XII, p. 427, in writing on the devastations caused by book-worms, winds up with the following queries:

1. What is a book-worm? 2. Its transformations and scientific history? 3. Is it indigenous to books? 4. What paper does it most relish? 5. Is russia leather less eaten than others? What antidotes have been tried? Their effects?

In the same volume, page 474, two correspondents reply to the above queries:

"J. F. M.," accompanying his communication with a "brace of book-worms," writes to say, that he had in his library an old book-wormed Bible of 1546, and though occasionally examined, it was not till the end of fourteen years he perceived the morocco binding of the book next it on the shelf slightly injured, which fortunately had not penetrated much below the surface of the leather, and on examining the shelf he found it perforated in two places. He describes the worm as about fifteen hundredths of an inch in length, and rather narrow in proportion. The elytra, in color a dull reddish-brown, form interesting microscopic objects; being adorned with rows of longitudinal semi-transparent spots and hairs on the intervening spaces. "I presume," he adds, "that the ravages among the books are committed by the insect in its larval state, in which it resembles a small cheese maggot, but somewhat thicker about the head."

The other communication in reply is from a lady (Margaret Gatty), who states that Mr. Adam White, of the Zoological Department of the British Museum, showed and explained to her numerous specimens, amongst them the *Hypothenemus eruditus*, which eats through leather, and *Anobium striatum*, which eats through books. They eat, however, in their larval state, etc.

MADE-UP BOOKS.

Rare old books, when incomplete, are frequently made up with pages from different editions, which tally page for page, and it becomes exceedingly difficult to distinguish them. The following note, appended to Lot 1936, Part VI, p. 139, of *Heber's Catalogue*, was made by that well-known bibliographer, as applied to the lot in question, namely a copy of *Froissart's Chronicles* (folio), made of parts of three different editions, printed by Pynson and Myddleton, in 1523–25: "To establish certain general *criteria*, to decide to which of the three any single leaf belongs, as it may present itself, seems desirable. These *criteria* may be drawn, firstly, from the general form of the characters, the appearance of the page and press-work, and perhaps the quality of the paper; secondly, from the blooming capitals, as they are called, at the different chapters and sections, and which bear different devices, apparently in all three; thirdly, from a certain peculiar form of certain letters, whether capitals or not, used by one and not by the other; fourthly, from the arrangement and orthography of the running titles, and the pagination."

MECHANICAL ARRANGEMENTS OF BOOKS.

The mechanical arrangements of books is a matter of so much importance to all persons engaged in literary pursuits, as well to authors as to those who read only for pleasure, that we cannot do better than to devote a paragraph on the subject, for the special benefit of book-writers, book-printers, and book-buyers; and we would begin by stating that our remarks are principally based on a very interesting article in *Notes and Queries*, 1st Series, Vol. v, p. 49), by a writer who only signs himself "L.," and with his remarks we have incorporated others.

We mean by the mechanical arrangements of books such matters as the goodness of the paper, the legibility of the type, the size of the volumes, the presence or absence of tables of contents, indexes, and other means of reference, style of binding, and means of preserving. Of the forms of printed letters in England, France, and Italy, no improvement is required; the German black letter, formerly universal in northern Europe, is now limited to native works; in Holland and Denmark it is no longer used. The old black letter formerly common in England was long retained in law books, and till a recent date in the statutes.

Roman numerals have generally given place to the Arabic, and ought to be altogether discarded, except to distinguish the volume from the page, and the book from the chapter. In law-books, however, where it is only necessary to cite the volumes, the Arabic figures are only used—for instance, the 100th page of the second volume of *Barnewall and Anderson's Reports* would be written 2 B & A. 100. Of antiquated orthography, modern editors of English classical works (Shakespeare, Milton, Bacon, etc.) have wisely adopted the modern form; though lately a passion for facsimile reproduction has been in fashion; but yet such reprints, however interesting to the philological student, can never be expected to become popular. Orientalists, like Mr. Lane, will never succeed in banishing such words as *vizier*, *caliph*, *cadi*, etc.; nor even Mr. Grote's authority alter the spelling of Greek names.

Proper names, formerly printed in italics, are now printed with the same type as other words; their use, certainly then too frequently used, disfigure the page and offend the eye.

The size of books is a matter of more consequence than is generally supposed; folios and quartos are now generally restricted to such works as dictionaries and encyclopædias, which could not be well printed in octavo. The division into volumes is generally the printer's division, and vary in different editions. The German plan of dividing the volume into parts is very inconvenient and possesses no advantage. The result is, that every reference must be made thus: Band II, Abtheilung III, s. 108.

Every literary work ought to have an organic division of its own. Since the invention of printing, the works of classical prose writers have been divided into chapters; whilst dramas and books of poetry have been numbered. In making a division of his works, the author ought to number the parts without reference to divisions into volumes. The works of Sir Walter Scott are divided into chapters only, so that, without reference to the edi-

tion quoted, it is useless. For the same reason, an author ought not to quote his own work in the text by a reference to the volume.

The divisions most convenient for the purpose of reference is that to make a quotation simple to note and easy to verify. Divisions throughout an entire work (such as Gibbon's *History*) are the best. The numbering of paragraphs (as in Cobbett's writings, the French codes, and the papers of the Indian government) is the easiest to verify. The Germans are the worst offenders, notwithstanding Gibbon's protest (*Decl. and Fall*, c. 44, n. 1). The internal division of a work by the author is not always for the purpose of reference. It may have a *logical* conclusion, and assist the reader by visibly separating its several parts. This may, however be carried too far. It is of great convenience to have the subject marked in the running title, or in a historical work chronologically in the margin. In general, no book (not being a dictionary, or arranged in alphabetical order) should be without a *table of contents*. The trouble and expense is little, and the advantage great. Didot's valuable *Series of Fragments of Greek Historians* wants this; the *Series of the Greek and Latin Classics*, published by Tauchnitz, is also without it.

Lastly, an index adds much to the value of every work; law books generally have the best; those of the *Parliamentary Reports* are good. A copious index may be expensive, but any one would willingly pay for it, if it cannot be given; an alphabetical list of names of persons, places, and things, would be a valued addition to any historical or scientific work.

MILDEW IN BOOKS.

A correspondent in *Notes and Queries*, 1st Series, Vol. II, p. 103, signing "B.," complains of mildew in books, as found in a public library in Liverpool, sometimes attacking the printed part only, and not the margin, in others found on the inside of the back *only*, and in a few cases attacking all parts indiscriminately. He asks for hints as to cause or remedy.

Another correspondent, "T. I." (same vol., p. 236), mentions a few facts about mildew:

1. It shows itself in the form of roundish or irregular brown spots.

2. It is usually more abundant on those parts exposed to the air. Under the microscope these spots exhibited no structure, but under manipulation they absorbed water more readily than the rest of the paper. On applying litmus the spots were found to have a powerful acid reaction. On testing, it was found to be sulphuric acid or oil of vitriol. The acid does not exist in the paper, and can only be accounted for by supposing the paper to be bleached by the fumes of sulphur. This produces sulphuric acid, which, by the action of air and moisture, is converted into sulphuric, and then produces the mildew.

If this is the case, it cannot be cured; after the process has once commenced, it can only be checked by the utmost attention to dryness, moisture being indispensable to its extention, and *vice versâ*.

REMARKS ON WHITE AND TONED PAPER FOR BOOKS.

The tint or tone of the paper on which a work is printed, though apparently a matter of minor consideration, is really one of great importance, and deserves to be considered by all writers who wish to give their work to the public in the best manner. The subject has been frequently mooted in the pages of *Notes and Queries*, whose varied readers are, we presume, as good judges on the subject as can be found.

"W. J.," in *Notes and Queries*, 2d Series, Vol. 1, p. 126, remarks that the glaring white paper of modern books is anything but agreeable, and, from his own experience, often injurious. He quotes a letter (written in 1714) from Dr. Lancaster Provost, of Queen's College, where, mentioning a new book promised to subscribers on white paper, he says:

"*Now, brown paper preserves the eye better than white*, and for that reason the wise Chinese write on brown; so the Egyptians; so Aldus and Stevens (Stephens) printed; and on such paper, or velom, are old MSS. writen. Savile printed his *Chrysostom* with a silver letter on brown paper. *And when authors and readers agree to be wise, we shall avoid printing on a glaring white paper.*"

In the preface to Babbage's *Logarithms* (edition of 1834, 8vo, p. xi), in describing the method in which the book is printed, he says:

"*Colored paper is more favorable to distinctness than white.* I had a page set up, and printed on paper of various colors and shades; almost all those whom I consulted agreed with me in giving the preference to the colored papers; but the particular tint was not so unanimously fixed upon. Yellow appeared to have the preference, and it is that I have chosen for the first impression. (The edition of 1834 is printed on green paper.) The tint at first is considerably too deep, but it fades on exposure to the light. ... It may be found that different eyes require different colors; and it is not improbable that a tint which is least fatiguing to the eye when used by candle-light, may not be the best adapted to calculations by day-light."

In *Notes and Queries*, 2d Series, Vol. IX, p. 121, is the following:

"TINTED PAPER.—It is suggested that, now we are to be freed from the paper-duty, tinted papers be more used. The relief an occasional slight shade of color affords to those whose eyes are constantly poring over bleached and glazed sheets is well worth any little difference in price. Any one who has intently read a new library work for a couple of days will know what this means, as well as those who have to look over white manuscripts. Experiments have been made in the tints most agreeable to the eye, and this improvement has already been adopted in some mathematical tables, in a few standard books, in catalogues, and in a colonial paper or two. Perhaps the way to begin is to print a few tinted copies of every publication, and let purchasers take their choice (*Notes and Queries* not to be excepted). *Query.* What would be the extra cost on the several varieties of paper? I am told ten per cent. is the limit."—S. F. CRESWELL.

In the same volume, on page 330, are the following remarks:

"TINTED PAPER. The fatal objection to tinted papers is not the extra cost, which would not probably exceed the percentage named by your correspondent, but the fugitive nature of the coloring matters eligible for tinting paper, and this applies particularly to the most agreeable tints. Sober buff, being formed of the oxide of iron, is about the only one that does not change. If your correspondent will try a small experiment, by exposing to the action of the air the halves of several pieces of tinted papers, keeping the other portions covered, he will soon perceive the disagreeable result in partial discolorations."—W. STONES.

PATENT BOOKBINDING.

There are several patents for improvements in bookbinding. The following, known as "Hancock's Patent Binding," is selected for its novelty, simplicity, durability, and inexpensiveness. Cooley, in his *Cyclopædia of Practical Receipts* (*London*, 864, 8vo, pp. 343), says:

"By Hancock's method the sheets are folded in 'double leaves,' and being properly placed and adjusted, and firmly secured by a turn of pack-thread, the book is subjected to the action of a press, and a *strong* and *quick-drying solution of india-rubber* is smeared over the back with the finger; when the whole 's left three or four hours, or longer, to dry. The operation is repeated as often as necessary, after which *fillets* of cloth are cemented on with the same *varnish*, and the book is ready to have the boards attached. The sheets of books that cannot be folded in 'double leaves' should be strongly stitched through before adjusting them. We most willingly bear testimony to the strength and durability of this method, as well as to the great convenience it affords in allowing the books to open *perfectly flat* upon a table, or to be distorted in any possible manner without injury to their backs. It is, undoubtedly, the best way of binding books for travellers. The editor of this work once had a large trunk of books, among which was a massive volume bound on Hancock's plan. All the rest were nearly *torn to pieces* by a *few months'* journey, but this one remained uninjured even after *five* years' travels, extending collectively to upwards of twenty-three thousand miles."

RARITY OF BOOKS.

Mr. Edward Edwards, in his *Memoirs of Libraries* (*London*, 1859, Vol. II, p. 647, *et seq.*), has a *Chapter on the Causes of the Fluctuations in Prices, and more particularly of the Rarity of Books;*" we can only offer a very condensed summary of the contents. He groups under two heads the cause of fluctuation in price, and rarity; quoting from *Clement Bibliothèque Curieuse*, and classifies them thus:

1. Absolute. 2. Contingent or conditional.

These are rare editions of any common books, books common in public, but rare in the market.

A book of which only a few copies were printed he calls "necessarily rare."

One difficult to meet, no matter how many extant, he calls "contingently rare."

Necessarily rare:

1. Those of which a few were printed.
2. Books suppressed.
3. Books destroyed by fire or accident.
4. Books "wasted," usually for want of success.
5. Books never completed.
6. Large paper or vellum copies.
7. Second-class.

Contingent or conditional rarity:

1. Books of interest to a particular class of vendors.
2. In languages little known.
3. Heretical, licentious, and libellous books.
4. First editions of a classic author from MSS.
5. First productions of the press in a particular town.
6. Books printed by celebrated printers in the sixteenth century.
7. Books in the vernacular language of the author, printed abroad.
8. Privately printed books.
9. Books, the parts of which have been printed under different sizes, or in various places.

The degree of rarity he estimates thus:

1. Books not current in the trade and hard to find, are of *unfrequent occurrence.*

2. Books not common in the country in which sought for, and those not easily met with, are *rare.*

3. If the copies are hard to find in neighboring countries, they are *very rare.*

4. If only fifty or sixty copies printed, or the work so dispersed as not to make its appearance more frequently than if sixty copies alone were in existence, it is *extremely rare.*

[TO BE CONTINUED.]

5. Books of which there are not ten copies in the world, are *excessively rare.*

Mr. Edwards adds that it is implied, though not stated, that these terms apply only to such books as, for some cause or other, are *sought for*, and in this Brunet agrees with him.

SIZES OF BOOKS.

[From *Notes and Queries*, 3d Series, Vol. IX, p. 83.]

Paper-moulds have fixed conventional sizes, but since the introduction of machinery for making paper, and the consequent disuse of moulds, makers work more by a given number of inches than by names of sizes. Consequently, the correct description of book sizes has become impossible, and the trade describe the new by the name of the old size they most resemble. The true size of a volume is determined by the number of leaves into which a single sheet is folded by the binder. Thus, a sheet of *Notes and Queries* has twelve leaves; and, although ranking as a foolscap quarto, is, strictly speaking, a triple foolscap duodecimo, and a little too large for that. To determine the real size of a bound book, find a signature (a letter or figure at the bottom of the page) and count the leaves (not pages) to the next—say from C to D, or from 3 to 4. If you find eight leaves, the book is certainly octavo; if sixteen leaves, sixteenmo; and so on. If a further test be desired, find the binder's thread, which runs through the middle of every sheet, and the number of leaves from one thread to the next will give the same result.

These rules do not, however, apply to old black-letter books, and others of the fifteenth and sixteenth centuries, where the most satisfactory test is the position of the water-mark. Dr. Dibdin, England's most famous and most careless bibliographer, often erred, through not noticing this. The rule is, a folio volume will have all the marks in the middle of the page; a quarto has the water-mark folded in half in the back of the book, still midway between the top and bottom; an octavo has the water-mark in the back, but at the very top, and often considerably crept by the binder's plough; and twelvemo and sixteenmo have the water mark on the fore-edge.—WILLIAM BLADES.

CLASSIFICATION OF WORKS ON BIBLIOGRAPHY.

J. C. Brunet's *Manuel du Libraire*, 6 vols., 8vo. *Paris.* 1860–65. This celebrated bibliographer, in the last edition of his well-known work, gives in the sixth volume, part 1, in the Order of Divisions (p. lix–lx) the following order of Classification of Works on Bibliography:

VI. BIBLIOGRAPHY.

A. Introduction, 31122–31128.*

B. General works on books, on libraries and their histories, on the duties of libraries, 31129–31164.

C. History of Printing—

(*a*) General dissertation on the origin of printing, 31165–31203.

(*b*) Annals and Dictionaries of the typographical productions of the first century after the discovery of printing, 31204–31225.

(*c*) History of printing and distinguished printers of different countries, 31226–31310.

(*d*) Dissertations on some particularities relative to printing, 31311–31322.

D. General bibliographies, including particular libraries, treatises, and dictionaries of rare works, bibliographical miscellanies, 31323–31364.

E. Catalogues of public and private libraries—

(*a*) Manuscripts, 31365–31445.

(*b*) Printed Books, 31446–31593.

F. Special bibliographies—

(*a*) Of anonymous and condemned works, 31594–31600.

(*b*) Dictionaries or special catalogues of books printed in each country within fixed times, 31601–31604.

(*c*) Particular presses, or in small numbers, 31605–31607.

* These figures refer to the numbers in Brunet, and indicate the number he catalogues under each division.

(*d*) Bibliographies of the works of religious orders, 31608–31624.

(*e*) National bibliographies, *i. e.*, which treat of the ancient and modern authors of each nation, 31625–31687.

(*f*) Special bibliographies for each branch of the bibliographical system, 31688–31799.

(*g*) Bibliographies of particular works, 31800–31805.

G. Miscellaneous and historical extracts, 31806–31838.

The following is taken from R. A. Guild's *The Librarian's Manual. New York.* 1858. 4to:

I. Books containing lists of bibliographical works.

II. Elementary bibliographies.

III. Origin and progress of writing, manuscripts and diplomatics, monograms and autographs, materials for writing or printing, engraving on wood, copper, etc.

IV. Origin and progress of printing, early printed books, and bookbinding.

V. Rare, anonymous, pseudonymous, and prohibited books.

VI. Classification of books, and library economy.

VII. Library edifices and history and statistics of libraries.

VIII. Oriental and classical languages.

IX. Bibliography of modern nations, or national bibliography.

X. General bibliographies.

XI. Special bibliographies.

XII. Bibliographical dictionaries.

XIII. Bibliographical periodicals.

CONTRACTIONS AND ABBREVIATIONS.

Under this head we make a note of, firstly, the contractions to be found in books printed in the fifteenth century; and, secondly, of the abbreviations found in modern works.

Of the first, Timperley (*Encyclopædia*, p. 128) says, that n

the year 1848, "the frequent abbreviations of words in early printed works gave rise to great inconvenience. It was found both in the Gothic and Roman characters. He quotes a singular specimen [here given] as a sample, by Chevillier, from *La Logique d'Okam*, printed at Paris, 1488, from folio 121:

> "Sic hic e fal sm qd ad simptr a e pducible a Deo g a e & str hic a ñ e g a ñ e pducible a Do," *i. e.*, "Sicut hic est fallacia secundum quid ad simpliciter. A est producible a Deo: Ergo A est. Et similiter hic. A non est: Ergo A non est producible a Deo."

Contractions of a similar nature abounded in all the works of that age, and more particularly in the books of law.

Printers also made use of vowels with marks of abbreviation, as *dno*, for *domino*; *c'* for *cum*; *quib'* for *quibos*; *argetoq*, for *argentoque*; etc. The vowels and consonants, *u* and *v*, *i* and *j*, are confounded together and used one for the other; the dipthongs *æ* and *œ* were generally supplied by the simple *e*; *c* was used for *t*, *f* for *ph*. To such an extent was this the practice, that a treatise was printed to explain these abbreviations, viz.: "Modus legendi Abbreviaturas in utroque Jure," printed at Paris, by John Petit, in 1498. To prevent the great number of abbreviations, Aldus invented the *italic* letter.

Further information on this subject will be found in Peignot's *Dict. Rais.*, Vol. I, *Art.* ABBREVIATIONS, where he gives examples of the Latin contractions found in the Papal Bulls of the fourteenth century, and refers the enquirer to *Traité de Diplomatique des Benedictines*, 6 vols., 4to; Vol. III, plates 61 and 62; also to *Encyclopédie*, *Art.* ABBREVIATIONS; to the *Dictionary* of Devaines; and to *Diplomatique Pratique* of Lemoine, etc., etc.

PRINTERS' MARKS.

In reply to a query in *Notes and Queries*, 1st Series, Vo. x, p. 445), a correspondent, signing "J. S.," replies thus (Vol. XII, p. 521):

"The note of interrogation, according to Bilderdijk (*over het letterschrift*), is an abbreviation of the Latin word *questio*, and

consists of the letter Q, with the last, *o*, written under it, which *o*, afterwards filled up, becomes a point; thus, first $\frac{Q}{o}$, then ? The note of admiration is the Latin *Io* (an exclamation of joy), written in the same way; first $\frac{I}{o}$, then ! The mark § results from writing in two strokes the Greek letter π, the initial word of παραγραφς. The old paragraph mark ¶ he considers to be the Roman P; but *distinctionis causa*, turned and made black where the letter is white, and white where it is black. The *, †, etc., seem to be arbitrary marks."

For the title of Bilderdijk's work, *see* BIBLIOGRAPHY.

OF CORRECTING PROOF.

To be able to correct the proof-sheets of his work before it goes to press is an important part of an author's duty, and is by many considered the most laborious. Godau, Bishop of Vannes, in France, used to say that "composing was an author's *heaven*, correcting his own proofs *purgatory*, but to correct another's writing was *hell*." It is, nevertheless, so essential that a knowledge of the meaning of the marks used and understood by printers for this purpose is necessary to all who edit their own works. It is not out of *place*, therefore, in a work like the present, to offer a few remarks on the subject:

In the first place, much trouble may be saved at the outset by a careful preparation of the manuscript copy, which should be legibly written and accurately punctuated. Some author's manuscript is so minute that the compositors are put to great inconvenience, whilst others are written in such a shockingly illegible, contracted, scratchey, irregular manner, so full of interlineations, erasures, or blots, that the best compositors are puzzled, and even with the greatest care cannot avoid errors; their labor being doubled, and much time unnecessarily lost. An author who writes in this way will find it to his advantage to have a fair copy made of his original for the printer's use, and will probably save much more than the expense of the transcript in not having to pay extra for corrections. Scarron (*Mélange*), advising authors, says:

"If you want your MSS. well printed, never give a well-written copy, for then they will give it to apprentices, who will commit a thousand faults; whereas, if it is difficult to read, the

masters will take care of it themselves." We cannot, however, agree with this witty, sarcastic writer.

It will be found the best plan to have all your copy written on an uniform-sized paper, perhaps wide-ruled foolscap, for interlineations, and the sheet divided into four parts is the best; small pages can more easily be cancelled or added to, and this size occupies less space on the compositor's case.

In regard to punctuation, it is perhaps best in ordinary works, novels, etc., to leave it to the "reader" in the printing-office, who is generally a person of experience, and perfectly competent to note the pauses required to render the sense intelligible; but, in works of an abstruse nature, or poetry, the author should attend to the punctuation himself, and *insist* on the printers following copy.

All respectable printing-offices take a pride in sending out clean, sharp proofs, on good paper; and, as a general rule, these should be returned corrected in a reasonable time, as their long retention interferes materially with the internal economy of the printing-office.

Many works on typography, manuals of printing, encyclopædias, and other works, contain a chapter on correcting proofs, and give a specimen of a "first proof," with the marks and signs used for correcting errors. We copy the following page from Savage's *Dictionary of Printing:*

EXPLANATIONS OF THE MARKS USED.

Where a word is to be changed from small letters to capitals, draw three lines under it, and write *caps.* in the margin.

1. The substitution of a capital for a small letter.

2. The marks for turned commas, which designate extracts or quotations.

3. The insertion of a hyphen.

4. The substitution of a small letter for a capital

5. To change one word for another.

6. To take away a superfluous letter or word, the pen is struck through it, and a round-topped *d* made opposite, being the contraction of the word *dele* (do thou expunge).

7. A letter turned upside down.

8. The insertion of a word or letter.

9. The Substitution of a comma for another point, or for a letter put in by mistake.

10. The substitution of a semicolon for another point.

11. When words are to be transposed, two ways of marking them are shown; but they are not usually numbered, unless more than three words have their order changed.

12. When a paragraph commences where it is not intended, connect the matter by a line, and write in the margin opposite *run on.*

13. To draw the letters of a word close together that stand apart.

14. The marks for a new paragraph.

15. The substitution of a period or a colon for any other point. It is customary to encircle these two points with a line.

16. Where a space or a quadrat stands up and appears, draw a line under it, and make a strong perpendicular line in the margin.

17. Where there is a wrong letter, draw the pen through that letter, and make the right one opposite in the margin.

18. The transposition of letters in a word.

19. The mark for a space where it has been omitted between two words.

20. The manner of marking an omission, or an insertion, when it is too long to be written in the side margin. When this occurs, it may be done either at the top or the bottom of the page.

21. When one or more words have been struck out, and it is subsequently decided that they should remain, make dots under them, and write the word *stet* in the margin.

22. When a letter of a different size from that used, or of a different face, appears in a word, draw a line either through it or under it, and write opposite *w.f.*, wrong font.

23. Marks when the letters in a word do not stand even.

24. Marks when lines do not appear straight.

25. The mark for the insertion of an apostrophe.

Where a word has to be changed from Roman to Italic, draw a line under it, and write *Ital.* in the margin; and where

a word has to be changed from Italic to Roman, write *Rom.* opposite.

To change a word from small letters to small capitals make two lines under the word, and write *sm. caps.* opposite. To change a word from small capitals to small letters, make one line under the word, and write in the margin *lo. ca.* for lower case.

Where the compositor has left an out, which is too long to be copied in the margin of the proof, make a caret at the place, and write opposite, *Out, see copy.*

THE LITHOGRAPHED SPECIMEN OPPOSITE, WHEN CORRECTED, WOULD BE AS FOLLOWS:

It is sublimely declared in the Christian Scriptures that "God is Love." In truth, to figure to ourselves under any other character a Being of infinite wisdom to conceive, and power to execute his designs, would appal the imagination of his dependent creatures. Neither can we find, in reasoning *à priori*, and from the nature of things, any foundation for believing that misery rather than the happiness of those dependent creatures can be desired or devised by a Being who cannot possibly be actuated by any of the motives from which we know that injustice proceeds, as ignorance, selfishness, or partiality; and who can have entertained, so far as we are able to discover, no other object in creating man, except the intention of finally communicating a larger proportion of happiness than misery. These are the principles from which is deduced the necessity of justice and benevolence in the Creator.

Arguments of this nature will have more or less effect, according to the constitution of the mind to which they are presented. At the same time it must be conceded that the works of God, generally considered, form the best criterion of His intentions; and that, however indisputable the eternal truths may be which render goodness inseparable from power and wisdom, there still remains a reasonable inquiry, how far the actual appearance of the world justifies this conclusion.

SIZES OF BOOKS.

It is impossible at the present time regularly to define the proper size of a modern book, in the old-fashioned way of folio, 4to, 8vo, etc., for since the abolition of the paper-duty, the sizes of paper have greatly altered, which has also caused a great alteration in the sizes of books; moreover, many works are now printed on half sheets, so that if a book is called a size by the number of leaves from signature to signature, a demy 8vo printed in half sheets should be called a 4to, it having only 4 leaves, and a 12mo half sheet *sixmo*, it only having 6 leaves; also in all the smaller sizes, as a rule, there are only 8 leaves to a signature, although the printer's term for the size may be 32mo, 64mo, or 128mo, there being to this last size 128 leaves (256 pages) printed on one sheet of paper; and if this size was correctly described by its collation, it would be an 8vo, there being only 8 leaves to each signature. Who would think of calling the *Small Rain*, published by the Religious Tract Society, an 8vo? yet its collation is 8 leaves to a signature. It would be better to follow the plan adopted by some old booksellers and auctioneers, when they have a *fine* and *tall* copy of some scarce book, to give its dimensions in inches, length and breadth. If such a plan were adopted in every instance, book-buyers would not be misled by the size, and large paper copies could be easily distinguishable from small. —J. WALDEN

	Leaves.	Pages.		Leaves.	Pages.
Folio, ...	2	4	Thirty-twomo, .	32	64
Quarto, ...	4	8	Thirty-sixmo, . .	36	72
Octavo, ...	8	16	Forty-eightmo, .	48	96
Twelvemo or Duodecimo, .	12	24	Sixty-fourmo, . .	64	128
Sixteenmo, ...	16	32	Seventy-twomo, .	72	144
Eighteenmo, . . .	18	36	Ninety-sixmo, . .	96	192
Twentymo, . . .	20	40	One hundred and twenty-eightmo	128	256
Twenty-fourmo, .	24	48			

The water-lines on a folio sheet are perpendicular, in all others horizontal, except the 24mo, which is sometimes perpendicular, and sometimes horizontal.

In order to ascertain the size of a book, open it between pages 48 and 49; if the *catch-word* is at the foot of page 48, and the signature at the bottom of page 49, the work is in 24mo; but

if the *catch-word* is on page 64, and the signature at the bottom of page 65, the work is in 32mo. In some modern works (French particularly), the catch-words are omitted, and for the signatures usually given, the number of the sheets or half sheets is printed at the foot of the first page of each in Arabic figures.

There are many prefixes applied to the same size.

Folios are elephant, imperial, atlas, super-royal, royal, crown, demy, and medium.

Quartos are imperial, royal, medium, demy, and small.

Octavos are imperial, super-royal, royal, demy, medium, crown, post, foolscap.

Duodecimos, or twelvemos, are royal, demy, and medium.

Similar distinctions also exist in the smaller sizes, which cannot be so easily ascertained by the signatures. Thus, a small foolscap 8vo volume may easily be confounded with a 12mo, and a super-royal or imperial with a small 4to. By mistaking the sizes, important errors arise in creating editions that never existed.

An English post 8vo, and an American 12mo are equal in size, and this circumstance will account for the fact that the English booksellers almost uniformly characterize an American 12mo as a post 8vo, and the American booksellers return the compliment by calling the English post 8vo a 12mo. This circumstance arises partly from the fact that the English standard is demy, while the American standard is medium. By standard we mean a size to which no prefix is added to the expression of size. All English books described as 8vo are understood to be demy 8vo; any other size of 8vo has the word f'cap, post, or crown, affixed, if smaller than demy; and medium, royal, super-royal, and imperial, if larger than demy. All American books which are described as 8vo, are understood to be medium 8vo, and therefore a so-called octavo of American manufacture is a larger book than an English octavo. It is a matter of regret that in this particular the American system does not conform to the English rule—for one reason at least—the English 8vo page is in better proportion; it is shorter by two or three lines of letter-press than the American, and is not too long for its width.

In old books, where the paper was made to imitate vellum, a close inspection of the water-lines is necessary to distinguish the size of the volume. Folios, 4tos, and 8vos, may be respectively distinguished; if the water-mark is in the middle, it is a folio; if in the bottom of the sheet, it is a 4to; if on the top, an 8vo.

We have been minute, and perhaps diffuse, in discussing the

question of size, because it is one of very great difficulty—indeed, the difficulties are so numerous that the only safe way in regard to some books is to give the size in inches—while even this plan is liable to deceive, for the bookbinder will sometimes cut the book down to a point which is below the standard of that particular size. Even Dibdin, who gave a lifetime to the production of Bibliographical works, often errs in giving a size, and invented a word, "octo-decimo," by which he meant to describe a small quarto; but this will lead us into the discussion of antique sizes, and here all rules fail us, for owing to the lack of type or for other reasons which we can only conjecture, the variations are so perplexing that no modest man will undertake to decide positively as to whether a book is an octavo or a sixteenmo; he will not, however, mistake it for a quarto for the reason we have already given.*

For measurements of the various sizes of paper see page 93

CHARACTERISTICS OF A WELL-BOUND BOOK

[The following hints are taken from a small pamphlet entitled *Hand-book of Taste in Bookbinding.*]

"The materials now in use for the binding of books are *morocco*, *russia*, and *calf* leathers, *silk*, *velvet*, and *vellum*. It would be useless to describe such well-known articles, or to discuss their applicability to any particular class of work, this being merely a question of price, and not of taste; but it is important to understand the characteristics of a well bound one. That it should open free and fully, so that the work may be read without any necessity for holding down the pages—that the edges of the boards or covers should be perfectly square, the leather turning over the edges smoothly and without any inequalities—that the leather should be clear and one uniform colour, free from blotches or any variety of shades—that the end-papers, or papers inside the covers, should be cut so as to leave the same extent of marginal leather all round, and be pasted down evenly, but more particularly at the fold where the book may be said to *hinge*, which should be perfectly smooth and free from crease—that the gilding of the edges should be smooth, and of an uniform tint—that the tooling on the back and sides should

* A portion of the above has been reprinted from an article on this subject in the AMERICAN BIBLIOPOLIST, Vol. v, p. 84, to which we would refer our readers.

be sharp and clear, without the least perceptible joining of any one line with another—and that the inside of every gilt-edged book should have a gold line about an eighth of an inch inside, worked all round it, this giving the volume a more elegant finish than any of the flowered rolls generally used for the purpose.

The sides of half-bound books are covered either with cloth or marbled paper. The cloth is made of every variety of colour, and should always match the leather. The same remarks may be made in regard to the marble paper."

PAPER.

[From *Paper and Paper-making, Ancient and Modern.* By Richard Herring. *London.* 1846. 8vo.]

Manufactured paper, independent of the miscellaneous kinds [such as blotting, filtering, etc., which is rendered absorbent by the free use of *woollen rags*], is divided into three classes:—I. WRITING, directed into (1) cream wove, (2) yellow wove, (3) blue wove, (4) cream laid, (5) blue laid. II. PRINTING, divided into (1) laid, (2) wove. III. WRAPPING, divided into (1) blue, (2) purple, (3) brown, (4) whity-brown; each of these are again classified.

Pot, ...	12½ × 15	Demy, . . .	20 × 15½
Foolscap, . .	17 × 13½	Ditto, Printing,	22½ × 17¾
Post, ...	18¾ × 15¼	Medium, . . .	22 × 17½
Copy, . . .	20 × 16	Ditto, Printing, .	23 × 18½
Large Post, . .	20¾ × 16½	Royal, . . .	24 × 19
Medium Post, .	18 × 23	Ditto, Printing,	25 × 20
Sheet and third Foolscap,	23 × 13¼	Super Royal, .	27 × 19
		Ditto, Printing,	21 × 27
Sheet and half Foolscap,	24½ × 13¼	Imperial, . . .	30 × 22
		Elephant, . .	28 × 23
Double Foolscap,	27 × 17	Atlas, . . .	34 × 26
Double Pot, . .	30 × 25	Columbier, . .	34½ × 23½
Double Post, .	30½ × 19	Double Elephant,	26¾ × 40
Double Crown,	20 × 30	Antiquarian, .	53 × 31

The five last are rarely used except for folios. Now, if a sheet of paper is folded in the middle it becomes a *folio*, if folded again it is a *quarto;* the third folding will make it an

octavo; the fourth, a *sixteenmo*; the fifth, a *thirty-twomo*, and so on. A *twelvemo* is made by cutting off one-third of the sheet and inserting it between the other pages, and for a *twenty-fourmo*, *forty-eightmo*, etc., the same process is adopted.

The smaller sizes of note and letter paper are cut from these by the stationers.

Of milled boards used by bookbinders and printers there are no less than one hundred and fifty various kinds, as regards sizes and substances.

No house in London in the wholesale stationery trade is without a thousand different sorts of paper, and many keep a stock of twice that number.

Names of different sizes and qualities of paper (principally printing), with the French and German equivalents:

English.	*French.*	*German.*
Blank, . .	papier-blanc, ...	schöndruck, erste seite zu druckenden bogens.
Blotting, .	brouillard, buvard, . . .	löschpapier.
Brief, . .	à ecolier, ...	schreibpapier, concept papier.
Brown, . .	goudronné, ...	packpapier.
Cap, . . .	gris, ...	graues papier.
Color-printed,	papier coloré à la planche,	bedrucktes papier.
Copy, . .	papier à procureur, . . .	concept papier.
Demy, . .	coquille, ...	postpapier.
—— short, bastard, copy,	papier écu, ...	kanzleipapier.
Drawing, .	à dessin, ...	zeichenpapier.
Foolscap, .	papier écolier de petit format,	pro patria papier.
Foreign-post,	pelure, pelure d'oignon, .	dünnes postpapier.
Glazed, . .	glacé, ...	glanzpapier.
Hot-pressed,	satiné.	
Imperial, .	Jesus, grand-jesus, . . .	imperial.
India, . .	de Chine, ...	Chinesisches papier, maulbeerbaum papier.
Laid, . . .	vergé, papier à verjure, .	geripptes papier.
Machine-made,	mécanique, ...	maschinen papier.
Music, . .	papier à musique, . . .	notendruck papier.
Post, . . .	papier à lettre, ...	postpapier.
Printing, .	à imprimeur, d'impression,	druckpapier.
Quire of, .	main de papier, ...	buch papier.

English.	*French.*	*German.*
Ream, . .	rame de, ...	ries papier.
—— Printer's,	rame des imprimeurs.	
Royal, . .	grand raisin, . . .	königspapier, regalpapier.
—— super,	Jesus, ...	gross regalpapier, Jesuspapier.
Ruled, . .	regle, ...	linienpapier.
Sand, . . .	papier mat, papier verré, .	sandpapier, glas-papier.
Sheet of, .	feuille de, ...	papierbogen.
Silver tissue,	de soie, Joseph, ...	Josephpapier, silberpapier.
Sized, . .	colle, ...	geleimtes papier.
Straw, . .	paille, ...	strohpapier.
Tracing, .	à calquer, à decalquer, . .	kalkirpapier.
Un-sized, .	non colle, sans colle, . .	ungeleimtes.
Vellum, . .	velin, ...	velinpapier.
Waste, . .	de rebut, ...	ausschusspapier, abgang von.
Whity-brown,	bulle, ...	concept papier.
Wove, . .	velin, ...	velinpapier.
Writing, . .	à cerise, ...	schreibpapier.

NUMERALS.

"The combination of Greek numerical characters was not well known to the Latins before the thirteenth century, although Greek numerical characters were frequently used in France and Germany, in episcopal letters, and continued to the eleventh century. But of all the Greek ciphers the Episema *βαῦ* was most in use with the Latins; it gradually assumed the form of *G* with a tail, for so it appears in a Latin inscription of the year 296. It is found to have been used in the fifth century in Latin MSS. It was reckoned for 6, and this value has been evinced by such a number of monumental proofs, that there is no room to give it any other. Some of the learned, with even Mabillon, have been mistaken in estimating it as 5, but in a posthumous work he acknowledges his error.

Those authors were led into this error by the medals of the Emperor Justinian having the episema for 5; but it is a certain fact that the coiners have been mistaken and confounded it with the tailed *U*, for the episema was still in use in the fourth cen-

tury, and among the Latins was estimated as six, but under a form somewhat different. Whenever it appears in other monuments of the western nations of Europe of that very century and the following, it is rarely used to express any number except 5.

The Etruscans also used their letters for indicating numbers by writing them from right to left, and the ancient Danes copied the example in the application of their letters.

The Romans, when they borrowed arts and sciences from the Greeks, learned also their method of using alphabetical numeration. This custom, however, was not very ancient among them. Before writing was yet current with them, they made use of nails for reckoning years, and the method of driving those nails became in process of time a ceremony of their religion. The first eight Roman numerals were composed of the I and the V. The Roman ten was composed of the V proper and the V inverted (Λ), which characters served to reckon as far as forty; but when writing became more general, I, V, X, L, C, D, and M, were the only characters appropriated to the indication of numbers. The above seven letters, in their most extensive combination, produce six hundred and sixty-six thousand, ranged thus, DCLXVIM. Some, however, pretend that the Romans were strangers to any higher number than 100,000. The want of ciphers obliged them to double, treble, and multiply their numerical characters four-fold; according as they had occasion to make them express units, tens, hundreds, etc., etc. For the sake of brevity they had recourse to another expedient; by drawing a small line over any of their numeral characters they made them stand for as many thousands as they contained units. Thus a small line over $\overline{\text{I}}$ made it 1000, and over $\overline{\text{X}}$ expressed 10,000, etc.

When the Romans wrote several units following, the first and last were longer than the rest IIIIII; thus *vir* after those six units signified *sex-vir*. D stood for 500, and the perpendicular line of this letter was sometimes separated from the body thus IↃ, without lessening its value. *M*, whether capital or uncial, expressed 1000. In the uncial form it sometimes assumed that of one of those figures, CIↃ, CD, ∞, ↀ. The cumbent X was also used to signify a similar number.

As often as a figure of less value appears before a higher number, it denotes that so much must be deducted from the greater number; thus I before V makes but four, I before X gives only nine, X preceding C produces only ninety, and even two XX before C reckons for no more than eighty.

Such was the general practice with the ancient Romans with respect to their numerical letters, which is still continued in recording accounts in our Exchequer.

In ancient MSS. 4 is written IIII and not IV, 9 thus VIIII and not IX, etc. Instead of V five units IIIII were sometimes used in the eighth century. Half was expressed by an S at the end of the figures, CIIS was put 102 and a half. This S sometimes appeared in the form of our 5.

In some old MSS. those numerical figures LXL are used to express 90. The Roman numeral letters were generally used both in England, France, Italy, and Germany, from the earliest times to the middle of the fifteenth century.

The ancient people of Spain made use of the same Roman ciphers as we do. The X with the top of the right hand stroke in form of a semi-circle reckoned for 40; it merits the more particular notice as it has misled many of the learned. The Roman ciphers, however, were continued in use with the Spaniards until the fifteenth century. The Germans used the Roman ciphers for a long time, nearly in the same manner as the French.

The points after the Roman ciphers were exceedingly various, and never rightly fixed. It is not known when the ancient custom was first introduced of placing an O at top immediately after the Roman characters, as A°, M°, L°, VI°, etc."—*Astle.*

[TO BE CONTINUED.]

NUMERAL LETTERS.

	Roman.	*Arabic.*
Unus, a, um,	I,	1.
Duo, æ, o,	II,	2.
Tres, ia,	III,	3.
Quatuor,	IV,	4.
Quinque,	V,	5.
Sex,	VI,	6.
Septem,	VII,	7.
Octo,	VIII,	8.
Novem,	IX,	9.
Decem,	X,	10.
Undecim,	XI,	11.
Duodecim,	XII,	12.
Tredecim,	XIII,	13.
Quatuordecim,	XIV,	14.

	Roman.	*Arabic.*
Quindecim,	XV,	15.
Se- sex- decim,	XVI,	16.
Septemdecim,	XVII,	17.
Octodecim,	XVIII,	18.
Novemdecim, Undeviginti,	XIX,	19.
Viginti,	XX,	20.
Triginta,	XXX,	30.
Quadraginta,	XL,	40.
Quinquaginta,	L,	50.
Sexaginta,	LX,	60.
Septuaginta,	LXX,	70.
Octoginta,	LXXX,	80.
Nonaginta,	XC,	90.
Centum,	C,	100.
Ducenti, æ, a,	CC,	200.
Trecenti, æ, a,	CCC,	300.
Quadringenti, æ, a,	CCCC,	400.
Quingenti, æ, a,	IↃ or D,	500.
Sexcenti, æ, a,	DC,	600.
Septingenti, æ, a,	DCC,	700.
Octingenti, æ, a,	DCCC,	800.
Nongenti, æ, a,	DCCCC or CM,	900.
Mille,	M or CIↃ,	1,000.
Duo millia, Bis mille,	MM,	2,000.
Tria millia, Ter mille,	MMM,	3,000
Quatuor millia, Quater mille,	MMMM,	4,000.
Quinque millia, Quinquies mille,	IↃↃ or $\overline{V}$,	5,000.
Decem millia, Decies mille,	CCIↃↃ or $\overline{X}$,	10,000.
Quinquaginta millia Quinquagies mille,	IↃↃↃ or $\overline{L}$,	50,000.
Centum millia, Centies mille,	CCCIↃↃↃ or $\overline{C}$,	100,000.
Quingenta millia, Quingenties mille,	IↃↃↃↃ or $\overline{D}$,	500,000.
Decies centena millia,	CCCCIↃↃↃↃ or $\overline{M}$.	1,000,000.

If the lesser number is placed before the greater, the lesser is to be deducted from the greater; thus IV signifies one less than five, *i. e.* four; IX, nine; XC, ninety.

If the lesser number be placed after the greater, the lesser is to be added to the greater; thus VI signifies one more than five, *i. e.* six; XI, eleven; CX, one hundred and ten.

An horizontal stroke over a numeral denotes a thousand; thus $\overline{V}$ signifies five thousand; $\overline{L}$, fifty thousand; $\overline{M}$, a thousand times a thousand, or a million.

I, signifies *one*, because it is the smallest letter.

V, *five*, because it is sometimes used for U, the fifth vowel.

X, ten, because it represents two V's.

L, *fifty*, from its resemblance to the lower half of C.

C, *a hundred*, centum.

Iↁ or D, *five hundred*, the half of CIↁ.

M or CIↁ, *a thousand*, from mille. The latter figures joined at the top ↀ, formed the ancient M.—*Latin Vocabulary. London: Valpy.* 1823. 18mo.

HINTS ON THE FORMATION OF SMALL LIBRARIES.*

Intended for Public Use. By Wm. E. A. Axon, F.R.S.A.†

[The following pages are here reproduced by permission of the writer, and will doubtless be read with interest by book-lovers:]

"The present age may be characterised as an age of libraries. Never were they so numerous as at present, and never were they more extensively used. The great libraries of antiquity are more than rivalled by the national collections of England, France, and Russia; in value and in real extent the British Museum probably exceeds the Alexandrian Library; and in addition to these noble institutions we have now a large and constantly increasing class of libraries intended for the use of those to whom the doors of the older libraries were rigidly closed. On trying to realise in our minds the immense number of volumes conserved in the national libraries—on thinking of the

* This paper was prepared for the Co-operative Congress, May and June, 1869, but as the suggestions apply with equal force to all small libraries, it has been re-issued in the present form, in the hope of being useful to other libraries besides those established by the Co-operative Association. (Pref.)

† *London: N. Trübner & Co.*, 69 Paternoster Row.

602,000 volumes of the British Museum, of the 540,500 volumes of the Imperial Library at St. Petersburg—we can scarcely wonder at the notion which was once current that in them was stored the sum total of human thought and human learning. The increase of bibliographical knowledge has dissipated this old error, and we now know that no single library can ever hope to make with truth a claim to completeness. The librarians of the largest collections will tell you mournfully of the thousands of volumes which they can never possess, and will confirm the truth of that ancient writer who declared it would be more easy to empty the ocean and to count the grains of sand than to count the number of books existing in the world.

Here, then, we may see the necessity for selection—a necessity even for the largest of national institutions, but a hundredfold more imperative on smaller libraries.

A mass of books brought together upon no principle has small claim to be considered a library, and has little chance of producing those humanizing and ennobling effects which should flow from such institutions. From want of judgment in the selection of books, too many of our smaller libraries have failed to perform the work their founders intended. By what principle should the promoters be guided? In the formation of a private library, the only guides are the tastes and studies of the possessor; but in one intended for the use of persons of various ages, pursuits, and degrees of culture, there should be an effort at universality; all healthy tastes should be consulted, and, as far as possible, all shades of opinion should be represented; and the student in every department of human knowledge should find there something to aid his researches. Of course this is only possible within certain limits; it needs no art-magic to know that a thousand volumes cannot cover the wide field of science and thought; but a thousand volumes well selected may certainly furnish an introduction to the sciences, and contain also most of those books which have exercised undying influence on the progress of the human race.

The aim of such a library should be to present an epitome of the entire circle of the sciences, and also to offer to its user those masterpieces of literature which all ages look upon with reverence; and, in addition, as many healthy and interesting works of fiction and lighter literature as possible. How sadly many small libraries fall short of this ideal; how little assistance they can give to those desirous of studying the laws of nature, or of gathering wisdom from the pregnant words of the wise

departed,—all who have had any practical acquaintance with them, must be fully aware.

Few of the co-operative libraries, we should think, will have much less than a thousand volumes on their shelves; and if the aims above indicated are kept steadily in view, it will be possible with that number of volumes to provide information—elementary information, at least—on most of the topics which affect the well-being or excite the curiosity of mankind. Having thus secured a good foundation, the superstructure may be erected at leisure; but care should be taken not to devote attention to the enrichment of any one class exclusively; a judicious balance should be kept in all parts. But whilst every library should thus aim at an encyclopædic character, each one should also have its special characteristics; and it should be a matter of serious consideration as to the precise class to which preference should be given. It is evident that books, which in one locality are of great interest and utility, may in another be comparatively worthless. The only rule that can be laid down is—that immediate preference should be given to those works which bear most directly on the interests of those who will have to use them.

It is impossible within the limits of this paper to undertake a survey of the wide field of literature, or to give details as to the precise works desirable in each class. It would be wise, in the first place, to procure a good modern Encyclopædia (such as Chambers's or the Encyclopædia Britannica), and then such collections as Weale's Rudimentary Series, Knight's Weekly Volumes, Murray's Family Library, etc., etc., and other similar series of concise works on science, history, and general literature. These will fill each class in about equal proportions, and each may be increased as opportunities offer and funds allow.

Co-operative libraries should, it appears to me, give especial attention to social science, and should contain the best information on the various social systems now or formerly in use, and the works of the greatest thinkers who have written on political economy.

After a number of good and serviceable books have been collected, the next care should be their classification for arrangement on the shelves. Now, it may appear a very easy task to arrange a number of volumes, and place together all those which relate to analogous topics; and yet experience shows that it is an extremely difficult operation, and one on which the widest diversity of opinion exists.

Mr. Edwards, who has paid much attention to this subject

and investigated it in a thorough manner, advocates a modification of Bouillaud's scheme, and arranges all the domains of human learning in six divisions:—1. Theology. 2. Philosophy (Mental). 3. History (Civil and Ecclesiastical), Biography, Voyages, Travels, and Topography. 4. Politics, Law, and Commerce. 5. Science and Art. 6. Literature and Polygraphy (Poetry, Novels, Essays, Encyclopædias, etc). Variations of this scheme have been used in standard books of bibliography, and in various town libraries. The subdivisions are too numerous to be here given; but an excellent scheme for the classification of a town library will be found in the second volume of Mr. Edwards's *Memoirs of Libraries*. One far less elaborate would amply suffice for a small library; and each of the sub-classes should be distinguished by a class letter and a running number. This plan of having separate sets of numbers for the smaller divisions in preference to the general classes, is one that has not yet been tried, but has the obvious advantage of keeping together on the shelves all those works which relate to the same subject, and prevents them from being lost amidst a host of heterogenous works.

Intimately connected with the welfare of libraries, great or small, is the question of Catalogues. The disputes as to the best methods of making catalogues have been so bitter and prolonged that it is somewhat dangerous ground to enter upon. The chief objection against classed catalogues is the impossibility of obtaining a permanent scientific classification. All schemes for that purpose are in their very nature artificial, and must sooner or later break down. Another objection is, that many books are of such a dubious or complex nature, that it is difficult to decide in what section they are to be looked for. The *Pilgrim's Progress* has not much in common with *Tom Jones*, and yet if we look to form, they both belong to the class of prose fiction. To the same class belong, for the same reason, such politico-philosophical speculations as *Utopia*, *Oceana*, and *Gaudentio di Lucca*. Many other cases might be cited. Readers may naturally be divided into those who wish to see the works of some particular author, and those who want all the books on some given subject. If the library be a small one, the catalogue of which can be sold at a cheap rate, and with a prospect of soon exhausting the edition, the wants of the public will be best secured by printing in one alphabet the titles of the books, arranged first under the authors' names, and second under the names of all the subjects of which they treat; and, also, in the

case of fiction and literary miscellanies, under the first word of the title—of course excluding articles and prepositions. The last rule should be applied to all works issued without the writer's name; but where the writer of an anonymous book is known, his name should be added in brackets.

In addition to the printed catalogue, one should be kept for consultation at the library, each entry being written on a separate slip, and the additions to the library being catalogued as fast as they are received. As the proper cataloguing of a library is absolutely essential to its usefulness, a specimen of the method here proposed may perhaps be allowable:

1. G 10. Paris: Les Associations Ouvrières en Angleterre (Trades Unions). [Par L. P. A. d'Orleans, Comte de Paris.] Paris, 1869. 12mo.
2. G 10. Associations Ouvrières. Paris, 1869.
3. G 10. Workmen's Associations. Paris, 1869.
4. G 10. Trades Unions. Paris, 1869.
5. G 10. Political Economy. Trades Unions. Paris, 1869.

1. M 9. Jennings: an Introduction to the Knowledge of Medals. By the late Rev. David Jennings, D.D. 2nd edit. Birmingham, 1775. 12mo.
2. M 9. Medals, Knowledge of. Jennings, 1775.
3. Numismatics, Introduction, by Jennings, 1775.

In some cases it may be requisite to write a dozen entries for one book, and these entries, written on separate slips of paper or cardboard, and arranged in alphabetical order, will combine most of the advantages of a classified catalogue with the simplicity of an alphabetical one. In printing the catalogue, it may perhaps be required, for the sake of economy, to abridge the titles under the authors' names; in which case care must be taken to compress as much information as possible into the space available.

As our model library has now been carefully selected, judiciously classified, and well catalogued, we come next to the system of book-keeping, which should be as simple as possible. A register of stock, and a record of books issued, are indispensable. The stock books should be lists of the books in their proper order upon the shelves, and by these lists the library should be periodically examined, to see that each article is in its proper place, and that none are absent without leave. In the record of issues should be entered the title and number of the book, the

name of the person to whom issued, and the date of its return. This book should be examined daily, to see that no books are detained beyond the time allowed by the rules.

In binding the books, a plain strong binding will be found most serviceable; and in most cases all lettering may be dispensed with. Each book should, if possible, have over its binding a paper cover to protect it, and on this may be written its title and press-mark.

Some of these details may appear trivial and unneeded; but it is from lack of system in their formation and management that many small libraries fail to exercise the beneficial influence which they might otherwise exert.

In conclusion, it is important to repeat that the value of a library must depend almost entirely upon the skill with which it has been selected; and unless efforts are made to give an encyclopædic character to these libraries by a principle of universal selection, some persons, students of some phase of science, will have to be refused that aid which a library should give to all who consult it. And if these libraries are stocked with judgment and discretion, and managed generously and well, it is evident that they may be of great educational use, and have the happiest effects on the intellectual life of those who use them."

NUMBER OF XV CENTURY BOOKS IN EXISTENCE.—The total number of books in existence printed in the XV century are variously estimated—by Santander at upwards of 15,000, and by Brunet at from 18,000 to 20,000.—Edwards' *Memoirs of Libraries*, Vol. II, p. 658.

Sweynham and Pannartz state, in a petition to Pope Sixtus IV, in 1472, they had printed of the classical authors generally 275 copies; of Virgil and the Philosophical Works of Cicero twice that number, and in Theological Works the usual number was 550. The whole number of copies printed by them was 12,475. —*Ib.*, 65.

QUOTATIONS.—In *Once a Week* for April 4, 1868, is a clever article on "Inverted Commas" in quotation, showing how much their use has been used and abused, and suggesting some other plan.

PUNCTUATION.—A work, the *Companion to the Writing Desk*, suggests: "Leave to the printer the minor details of punctuation, for few authors can punctuate in MSS. Correct what you think wrong in the proof."

We, on the contrary, say, don't trust the compositors; they are frequently either so ignorant that they are unable to understand, or so conceited that they think they know what you want to express better than you do yourself.

PLANS OF PUBLISHING BOOKS.

[From a useful little work called *Counsels to Authors*, published by Freeman, 1863, 8vo, we condense the following information.]

1. Submit your manuscript, carefully prepared, to the publisher you select, who, if he approve of it, will furnish a carefully and economically made estimate of the cost of an edition, including printing, corrections, illustrations (if necessary), binding and advertisements. The expense being ascertained, he will enter into an agreement to share equally with the author the expense of bringing the work out, and whatever the result, the author is freed from further responsibility. On this plan the copyright remains with the author.

2. If the author does not wish to advance the money, but is certain of an extensive sale among his friends when the work is issued, he undertakes to take a certain number of copies at the trade price, and thus makes his profit. In this case the proceeds of the publisher's sale would go to meet the cost of production, after which the profits would be equally divided, the copyright remaining with the author.

3. The publisher undertakes to print and publish at his own cost and risk, dividing the profits equally with the author, on an account to be rendered annually in July. Under this plan the copyright is the joint property of the author and publisher.

4. Is that of parting with the copyright for an agreed sum, the amount of which must depend upon the character of the work and the ability of the writer.

5. Is that of publishing on commission; an estimate is given at the outset, and the accounts regularly made up and forwarded every six months. A commission of ten per cent. is charged on the *net* proceeds, for which all the publishing arrangements are undertaken. The July accounts are due on the 1st of October, and the January on the 1st of April.

RECORDS.

[The following note on the Records and the terms used in reference to them is taken from SAVAGE's *Dictionary of Printing* (1841), *art.* "RECORDS."]

"To enter into a history, however brief, of the various public Records would be foreign to the objects of the present work; it is sufficient for the purpose to state that each of the courts of judicature registers its acts and proceedings upon rolls of parchment, which are called the Records of the court to which they belong; for instance, the Chancery Rolls, which contain the registration of all matters which pass under the great seal of England, are divided into classes—particular rolls being appropriated to the entry of particular matters. Thus, the Norman Rolls contain entries chiefly relating to Norman affairs; the Scotch Rolls comprehend those which regard Scotland generally; the Parliament Rolls embrace matters touching the Parliament; the Fine Rolls, entries respecting fines paid to the king for grants of liberties and privileges. The Close Rolls preserve copies of letters directed to individuals for their sole guidance and inspection, which, being private, are for this reason folded up, and *closed* with a seal; while the Patent Rolls, on the contrary, contain copies of letters which, though bearing a seal on their lower margin as a mark of authenticity, are not closed, but remain *patent* or *open*, to be shown to all men; these convey directions or commands of general obligation, or are given to individuals for their particular protection, profit, or personal advantage. A few only of the Chancery Records have been here enumerated; but sufficient has been stated to show the reader that each species of roll has its distinguishing characteristic.

A *Chancery* roll is composed of a number of skins of parchment so connected that the top of the second is attached to the bottom of the first, the top of the third to the bottom of the second, and so on; the whole being rolled up in the manner of a piece of cloth in a draper's shop, or of carpet in the warehouse of the manufacturer.

The reader will, from this description, readily understand that the word "roll" (*rotulus à rotare*, to turn round), is but a synonym of the word "volume" (*volumen à volvere*, to roll), and that, from the longitudinal connexion of its component skins, a reference made from any entry upon it, to a preceding or succeeding one, will be *literally* and properly expressed by the words *vide* SUPRA and *vide* INFRA. He will likewise clearly comprehend that not only the interior, or *intus*, of the roll, upon which

the characteristic entries have been made, will necessarily be kept clean and free from atmospheric influence, but also the greater part of the exterior, which is denominated the *doors*. This circumstance afforded the scribes an opportunity, which they readily embraced, of using the *doors* for entries and memoranda that were frequently very different in their character from those contained on the *intus* of the roll.

The Rolls of the Courts of King's Bench, Common Pleas, and Exchequer, contain the proceedings of these courts; and they differ from those of the Chancery, not only in the nature of their contents, but also in the form in which they are made up. A roll of these courts consists of an indefinite number of skins sewn or attached together with a strong ligature of parchment at the top, and the subject is written both on the *intus* and *doors*, precisely in the same way as a book or letter is written; after the *intus* is filled, the subject is continued on the *doors*. In using this kind of roll, each skin, when perused, is turned back over the head of the rest, and brought down immediately after that which just before had been the last of the series; until, the whole having been thus in their order revolved, the first skin is again brought into its original position. The entire mass, being unprotected by pasteboard or other unyielding covers, is perfectly flexible, and having been rolled up in the manner of a quire of paper, which it is desired to reduce to its smallest compass, is confined in its position by a piece of tape or other adequate ligature.

"In quoting an entry from a roll, it is usual for writers to state first the name of the roll on which it is to be found: as *Rot. Pat.* (Rotulus Patentium), *Rot. Claus.* (Rotulus Clausarum), the word 'Litterarum' being understood in the two preceding cases; *Rot. Fin.* (Rotulus Finium), etc. Then follows the year of the king's reign. Should the roll be divided into parts, the part also is specified: as *p.* 1, or *pars* 1, *p.* 2, or *pars* 2. The next circumstance noticed is the particular skin or *membrane* on which the entry occurs—as *m.* 23. If the entries on the skin have numbers attached to them, the number also (*n.* 1, etc.) is cited; and if the entry is made on the back or *doors* of the roll, that circumstance is expressed by adding *d.* or *indorso* (*i. e.* 'on the back') to the quotation; for, should this be omitted, the entry will very naturally be sought for upon the *intus* of the roll. Citing, then, an entry from the Patent Rolls, for instance, we will suppose the quotation to run in the following form, 'Rot. Pat., 13 Edw. III, p. 2, m. 23;' which would be thus rendered in English: 'On

the twenty-third skin of the second part of the Patent Roll of the thirteenth year of Edward the Third.' "

Before quitting this part of the subject, it may not be unimportant to state that, on examining a roll, it is not an unfrequent circumstance to meet with entries which are cancelled, or crossed out with the pen; but, to prevent suspicion that this has been unfairly done, the reason for the cancellation is generally added to the side—as "Quia supra" (Because it has already been entered above); "Quia alias inferius" (Because it has been re-entered in other words below); "Quia in Rot. Fin." (Because it is entered on the Fine Roll, to which it more properly belongs), etc. This kind of cancellation, which was performed, as of course, by the person who discovered the error, must not be confounded with a cancellation by *judgment;* which latter was a function of the Lord Chancellor, who, when Letters Patent or Charters were adjudged void, was the person who condemned or cancelled them.

The terms *cancellation*, *erasure*, *expunging* or *expunction*, *obliteration*, *elision*, and *deletion*—words each employed to denote a different method adopted to prevent faulty passages or minor errors from standing as parts of a composition—having been frequently used indiscriminately one for another, the reader may not be displeased to be here reminded of their original significations. To treat, then, of each in the order in which it has been named:

Cancellation denotes the drawing a pen several times obliquely across a passage, first from right to left, and then from left to right, in the manner of lattice-work. (The word is derived from *cancella*, a lattice.)

Erasure implies the removal of a faulty portion by the application of the knife. (From *erado*, I scrape out.)

Expunging or *expunction* (both derivations from the same verb *expungo*, I prick or *dot* out), was a method by which the clerk neatly expressed that a word, or part of a word, was to be omitted: as "sententence." Leaving out, then, the underdotted or expuncted letters, the amended word will be *sentence.*

Obliteration is the slovenly method, still frequently employed, of completely covering the error with ink, so that not a letter thereof can be traced. (From *oblitero*, I blot out.)

Elision, is the act of striking out the erroneous matter by a simple dash of the pen. (From *elido*, I strike or dash out.)

Deletion is the writing away the ink while it is yet wet, and then continuing the writing over the space which had been in the first instance occupied by the error. (From *deleo*, I wipe out.)

SOCIETY OF BIBLIOGRAPHERS.

[*Notes and Queries*, 4th Series, Vol. 1, p. 26.]

"In England we have many learned societies pursuing a course of steady usefulness, recording year by year new facts in science, throwing new lights on history, exposing old errors, and accumulating material for the future philosopher—for the future historian.

Everyone who has had to do with historical literature must have reaped benefit from the labors of the Society of Antiquaries, the Numismatic Society, and those others which are devoted to the promotion of historical knowledge; and every man of science must owe similar obligations to the Royal Society, the Chemical Society, etc., etc. The number of learned societies is now somewhat large, and each of them, in its own peculiar field of usefulness, has been of much service; and, with their example shining so clearly, it has often excited my surprise that there is not among them a Society of Bibliographers.

Some knowledge of bibliography is necessary to every man who is engaged in any literary or scientific pursuit; an acquaintance with it may save him years of useless toil. The bibliographer aids the student in every department of human thought and observation; the theologian, the antiquary, the *savant*, all need his aid. He records their labors, and is constantly noting the new discoveries in the map of human learning. There is no occasion *here* to insist upon the importance of bibliography. Why, then, is there no society for its advancement? Let bibliographers consider this question. Lowndes, we are told by Mr. Bohn, complained that the bibliographer had no standing in England. A somewhat higher value is put upon these studies now, but the establishment of such a society, as is here suggested, would undoubtedly aid in giving to bibliographers still more or that position to which they are entitled in the republic of letters. When such an association *is* organized, there is plenty of work which it might usefully do. A General Literary Index would then be something of a possibility, the vexed question of cataloguing would, probably, find a solution, much light would be thrown upon literary history, special bibliographies of particular subjects might be brought out under its protection, and it would be able to accomplish for Europe that which the Smithsonian Institution does for America in the way of promoting friendly relations between different literary institutions and men."—W. E. A. A.

DESCRIPTION OF THE FAC-SIMILES OF TYPOGRAPHICAL AND LITERARY RARITIES GIVEN IN THIS BOOK.

The following eight pages will, we hope, be acceptable to our readers, many of whom may probably never have an opportunity of seeing the originals; all of which are of excessive rarity—some of them possibly unique, or at least only to be found amongst the literary treasures of large public libraries, or carefully locked up in the private collections of distinguished bibliophiles.

They have been selected to illustrate the early progress of the typographic art, after block-books gave place to printing with moveable type, and to show the early Gothic letter of the 15th century, and the Roman and Italic of the succeeding one; at the same time, the subject-matter of each plate in itself possesses an interest to bibliographers.

Except in two instances (and then incorrectly) the specimens chosen have never before, to our knowledge, been published; for permission to reproduce them, we are indebted to the courtesy of the authorities of the British Museum and the Bodleian Libraries; whilst, for the accuracy with which they are executed, the name of Mr. F. C. Price is a sufficient guarantee.

A short description of each plate will enable the reader to understand them more readily.

Plate I.—Is given as an illustration of the block-book—*i. e.* books printed from carved blocks of wood on one side of the leaf only, which were the immediate precursors of printing, "but it must not be regarded as the form in which the art first developed itself, but rather as the perfection of another art which had prevailed for many years previously—that of engraving on wood—and, perhaps, of one particular form of it, that of card-making."

As the art of printing improved, the block-book fell into disuse, the last known being executed at Venice about 1510 (a copy of which is preserved in the British Museum).

The example given (from the national collection) is thus described in the catalogue:

"C. 17 *b.*] "Saturn. Planet.

"*Begin.* Saturnus am stern bin ich genant,
Der höchst planet gar wol bekant,
Naturlich bin ich trüben und kalt,
Mit minem winken manigualt, *etc.*

"[A description in verse of the seven planets, *i. e.* Saturn, Jupiter, Mars, The Sun, Venus, Mercury, The Moon, and their astrological influences on human life; sometimes known as the 'Planetenbuch,' or as 'Folge der Sieben Planeten.']" *MS. Notes.* . . . . 1470 (? 4).

A block-book in which the tract, as well as the woodcut illustration, is printed from blocks—six leaves—of which the recto of the first and the verso of the last are blank. The description of each planet occupies twelve lines on the verso of one leaf and the recto of the next; the lower part of each page being occupied with a large woodcut. It is without title-page or pagination, imperfect, wanting fols. 3 and 6.

Plate II.—Is the last page with the colophon of the well-known *Exposicio S. Hieronymi in Simbolum Apostolorum* (Oxonie, 1468), copied by permission from the copy in the Bodleian Library. Upon the strength of this date, the honor of printing the first book in England has been by some denied to Caxton, and claimed for Oxford. The date, however (according to the *Guide to Printed Books*), is a typographical error for 1478.

Dr. Cotton, in his *Typographical Gazetteer* (edit. 1831, *art.* OXFORD), speaking of the date of the work, says "that his opinion upon it has long been made up," but he does not state it; though, further on, whilst combating Dr. Dibdin's opinion that the types "carry a foreign appearance," he concludes by saying—"I shall content myself with believing that *the colophons speak nothing but the truth*, and that the books were really printed at the place at which they profess to have been printed." We shall venture no comment of our own on this contested question, but conclude our remarks with an extract from a letter, written by a gentleman well qualified to form an opinion on the subject, who, after a most careful examination of the volume, thus writes: "The *St. Jerome* dated 1468 is certainly printed with more primitive type than any of Caxton's; and if I were asked for an opinion, I would contend for its being the first book printed in England—especially, as without some very strong evidence indeed, the fact of the date being so clearly set forth, gives a very hard nut to crack, let antagonists write what they may."

Plate III.—This illustration is of peculiar interest as a specis men of early typography, manifesting, not only in the sharpnes- of the letter, but in the proportion of the character, a decided

advance on the first productions of the inventors of the art. It is also curious as a specimen of one of the oldest—perhaps the oldest—example of a *Bookseller's Catalogue*, or, more correctly speaking, a *Publisher's Circular*—which has escaped the fate to which this particular class of ephemeral literature is, from its nature, doomed.

It consists, as will be seen, of a list of books sold by Anthony Coburger, at Nuremberg (*Norimbregia*), one of the first places to admit the newly discovered art of printing, of which the earliest known specimen, as printed there, was executed more than four hundred years ago! (1470)—Cotton *Typ. Gaz.* Anthony Coburger (or Koburger), the *first* printer of the name, who was an artist of great repute, worked in Nuremberg from 1472 till 1513 —(Johannes Coburger printed from 1510 to 1525; Anthony Coburger, the younger, from 1515 to 1522; while Melchior Coburger printed only in 1540. Altogether 276 publications of the Coburger family are recorded by the author of a work upon these illustrious printers, just published at Leipzig—and about 1486 printed the broadside catalogue—part of which we give in fac-simile. It is partly printed in long lines, partly in double columns —51 lines. Some of the works specified have not been identified as printed by Coburger. "The type," says a note in the catalogue of the British Museum, "resembles that of Coburger's bible of 1477.

The fac-simile we give is from the original (probably unique) preserved in the British Museum; any one curious to see it in its entirety may find the title by consulting the New Catalogue, *sub* CATALOGUES, pt. vi, where the press-mark is given C.$\frac{18\ c.\ 2}{27}$.

Plate IV.—Is a fac-simile of another bookseller's advertisement, of great interest to English bibliographers, not only because it issued from the press of Caxton, but as being the earliest instance of a "broadside" printed in England. Mr. Blades, in his *Life of Caxton* (Vol. II, p. 101), describes it fully. The advertisement, he tells us, refers to a separately published portion of the *Directorium sue Pica Sarum*, which was a collection of rules to show the priests how to find the moveable feast of Easter.

It may be here remarked that Caxton frequently used the word "reed" for red, and further, that the *pye* above mentioned is supposed to have given the name to the type called *Pica*, which was first used for printing works of this class.

Dr. Dibdin, in his edition of Ames's *Typographical Antiquities* (Vol. 1, p. 111), gives a fac-simile of this advertisement; but it is (says Mr. Blades) inaccurate. It was copied from the same as ours—namely, the one in the Douce Collection, Bodleian Library; but it appears to be very clumsily executed. Two copies only of the original Caxtons are known—the one here reproduced; the other in Earl Spencer's Collection.

The lower figure on the same page is Caxton's smaller device; the monogram between the initials of his name is supposed to represent the figures 74; his first work printed in England being in 1474.

Plate V.—Is a page from the first edition of Chaucer's *Book of the Tales of Canterbury*, printed by Caxton about 1476, from the beautiful copy in the British Museum, and of which only one other perfect copy is known—namely, that in the library of Merton College, Oxford.

Dr. Dibdin, in the *Typographical Antiquities* (Vol. 1, p. 291), praises this work most highly, and enters into a very full description of it, giving a copy of the page we have selected, in modern spelling. It is generally known as Chaucer's recantation, but the Doctor is of opinion that it is not Chaucer's composition, but rather the interpolation of some priest at a later period.

If the reader will turn to our introduction, he will find there quoted the five first lines of this page, with some variations, which I ask him to "arrette to the defaulte of myn unconnyng;" for before I saw the original, I made the extract from the quotation given by the learned (but most careless) Doctor on the verso of the leaf before the title of his *Decameron;* and though some may pardon him as a divine, none can excuse him for his inaccuracy as a bibliographer.

Plate VI.—A page from the *Virgil*, printed by Aldus Manutius, in Venice, April, 1501.

This is remarkable as being the earliest attempt to produce cheap books, by compressing the matter into a small space, and reducing the size of the pages. For this purpose Aldus had a small and peculiar-faced type cut, now known as *Italic*. It is said to have been formed in imitation of the handwriting of Petrarch. The claim of Aldus was disputed, as may be seen in a copy of Petrarch's *Opera Volgari*, printed at Fano by Hieronymo

[TO BE CONTINUED.]

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